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2009 – 2010

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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Week. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts that bring the eyes and ears of jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guest artists Valery Ponomarev, Toots Thielemans, Kenny Werner, Sandi Russell, and Houston Person. We also want to welcome back our special friends and music alumni from South America, Renato Vasconcellos and Alejandro 'Ale' Demogli, as well as the members of the 2010 Open World Jazz Combo from Russia.

We thank the Open World Leadership Center of the Library of Congress and the National Endowment for the Arts for the support that makes their residency in Louisville possible, as well as all of our community sponsors without whose participation and financial commitment to our school special programs like Jazz Week would simply not be possible. Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Week through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Week artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Week 2010.

The Jamey Aebersold Jazz Studies Program: *Serious about America's music - JAZZ!*

Faculty:

Jamey Aebersold (retired), Lecturer - Jazz Improvisation

Ansyn Banks, Assistant Professor - Trumpet

Jim Connerley, Lecturer - Piano

Chris Fitzgerald, Lecturer - Jazz Theory, Jazz Class Piano, Combo

John La Barbera, Professor - Jazz Ensemble I, Trumpet, Music Industry, Jazz Arranging/Composition, Computers in Music

Jason Tiemann, Lecturer - Drum Set

Gerald Tolson, Associate Professor - Jazz Ensemble II, Jazz History, Jazz Methods, Jazz Styles, Combo

Michael Tracy, Professor - Program Director Jazz Repertoire, Combo, Saxophone

Craig Wagner, Lecturer - Guitar, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

Graduate Teaching Assistants
Saulo De Almeida Joseph Dunn Alim Nastaev
Stacy Nash John Arstingstall Russell Wittenbrook
Alfredo Moura

Graduate Service Awards
Daniel Falter

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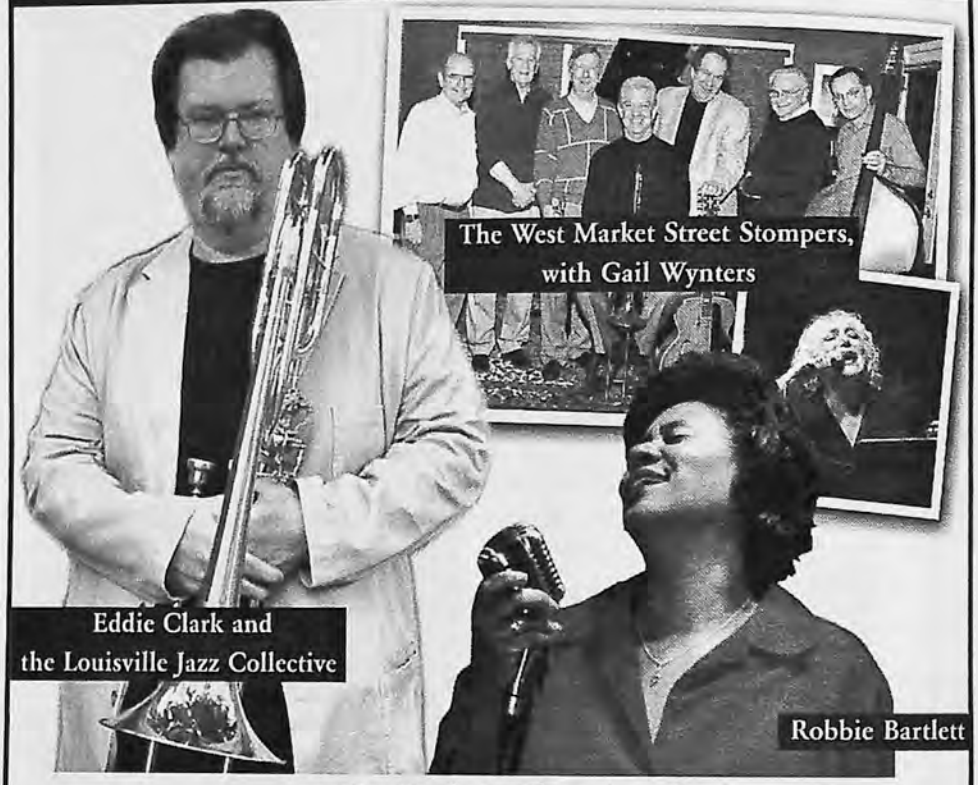

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Big Rock Jazz Fest

Big Rock in Cherokee Park

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2-7 p.m., Sunday, October 3, 2010

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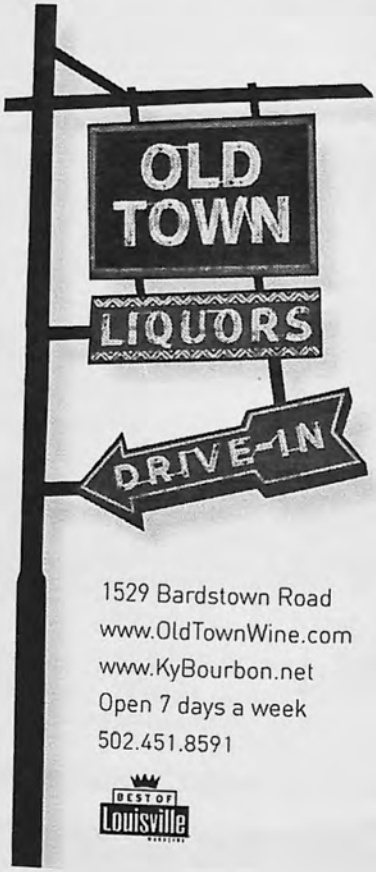

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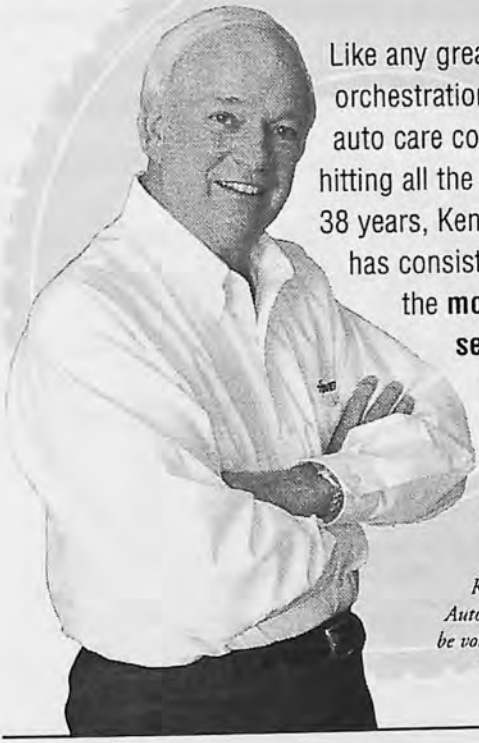

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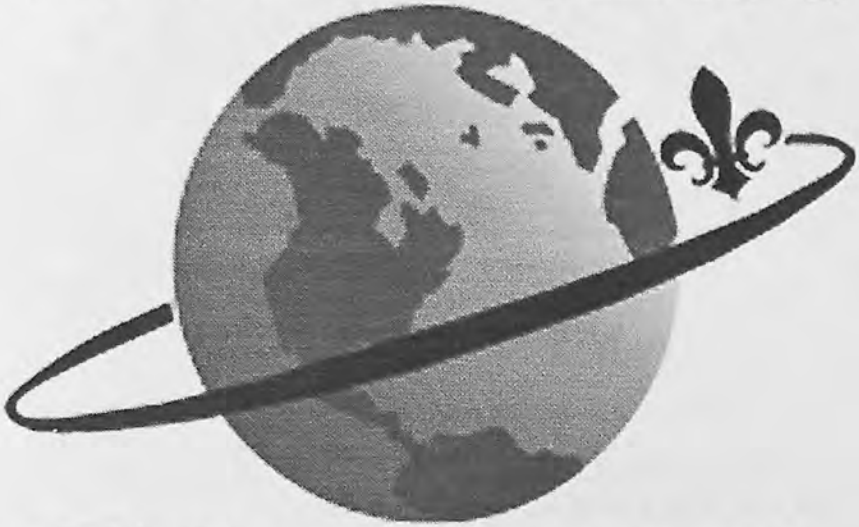

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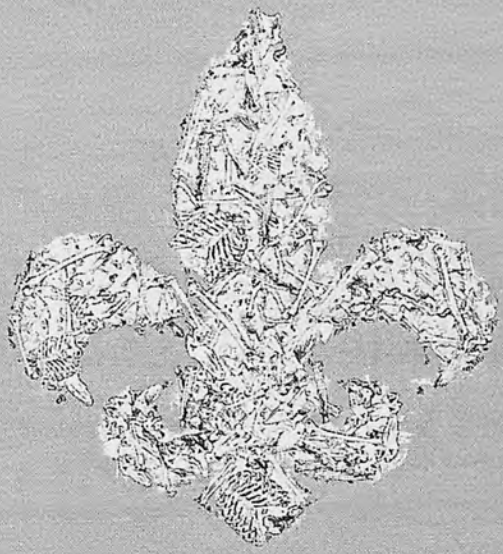

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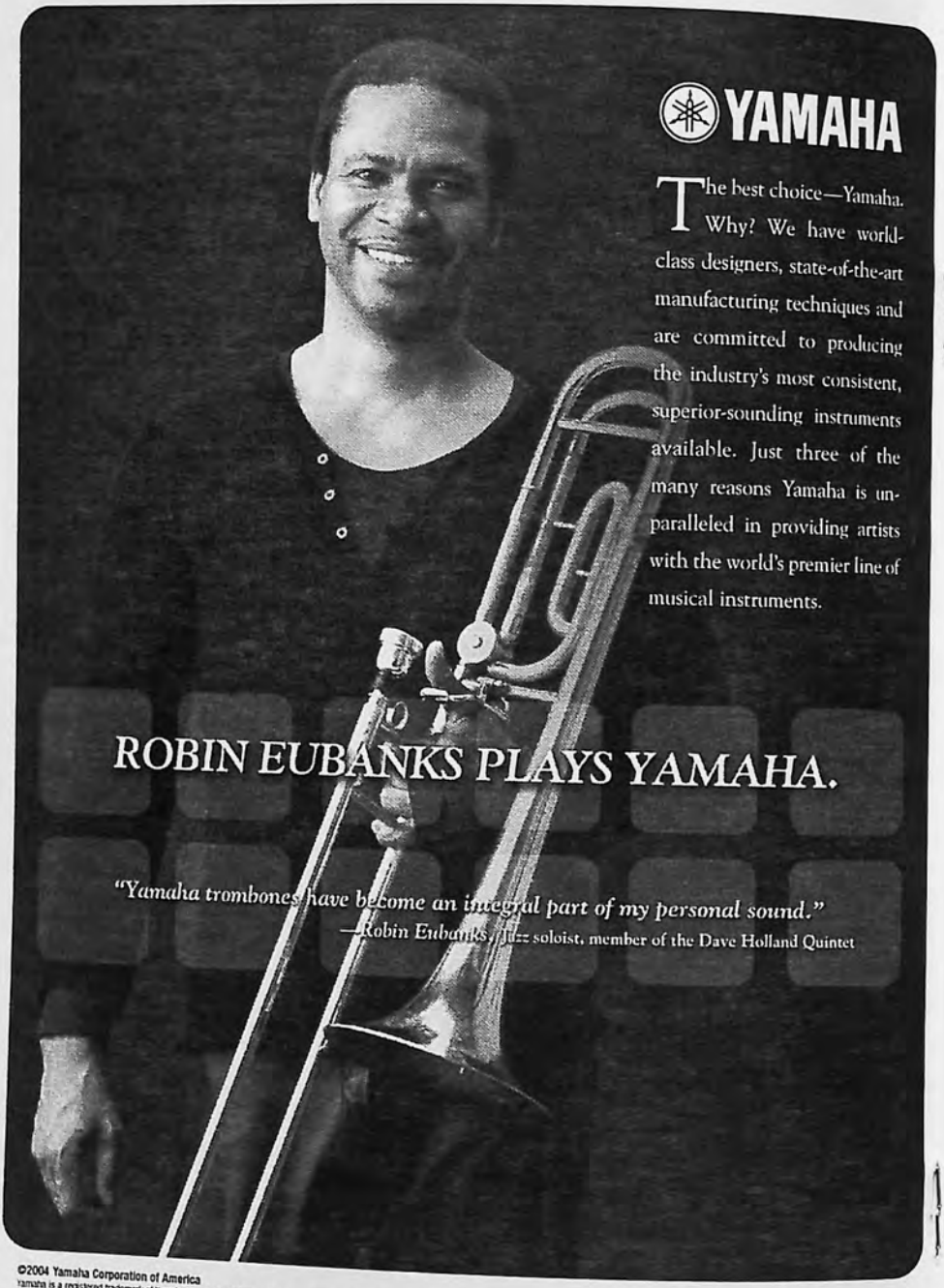

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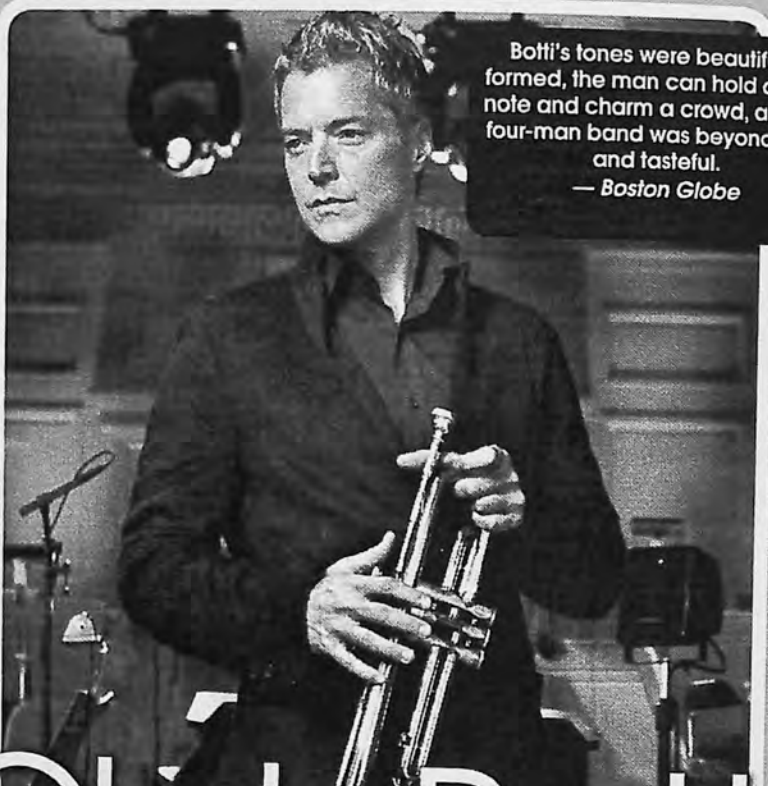

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JAZZ WEEK – International Night

Wednesday, February 24, 2010
Margaret Comstock Concert Hall
8:00 PM
$10 / $5

Brazilian Connection (Brazil)

Anderson Pessoa - sax and flute
Renato Vasconcellos - piano
Saulo de Almeida - bass
Aaron Latos - drums
Angela Fajardo - voice

with Special Guest
Alejandro 'Ale' Demogli - guitar (Argentina)

Open World Jazz Ensemble (Russia)

Samir Kambarov – alto saxophone	Rostov-on-Don
Andrey Marukhin – piano	Moscow
Vladimir Druzhinin – bass	Novosibirsk
Yevgeniy Ivantsov – drums	Moscow/Ekaterinburg

Mr. Vasconcellos is sponsored by:
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JAZZ WEEK – Adjudicator's Night

Thursday, February 25, 2010
Margaret Comstock Concert Hall
8:00 PM
$10 / $5

Jarrad Harris – alto saxophone
Steve Thomas – trombone
Frank Sumares – piano
Thurman Barker – drums

Jazz Ensemble II – Anderson Pessoa, *director*

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JAZZ WEEK – Guest Artist Concert with Valery Ponomarev – trumpet

Friday, February 26, 2010
Margaret Comstock Concert Hall

8:00 – Noon	Jazz Ensembles / Combos - free
12:30 – 1:45	**Valery Ponomarev** – Clinic - free
2:00 – 5:00	Jazz Ensembles / Combos - free
5:30 – 7:00	**Jamey Aebersold** – Jazz Improvisation Clinic – free
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $15 / $5

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Faculty Jazz Combo
Jim Connerley – piano
Tyrone Wheeler – bass
Jason Tiemann – drums
Jazz Ensemble I – John La Barbera, *director*

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11:00 – Noon Clinics – free

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Matt Yarbarough – trombone
Craig Wagner – guitar
Thurman Barker – drums
Steve Thomas – trumpet
Frank Sumares – piano
Chris Fitzgerald – bass

12:30 – 1:45 **Houston Person** – Clinic - free

2:00 – 5:00 Jazz Ensembles / Combos - free

5:30 – 7:00 **Jamey Aebersold** – Jazz Improvisation Clinic – free

7:45 Pre-Concert performance by selected participant ensemble

8:00 Featured concert - $15 / $5

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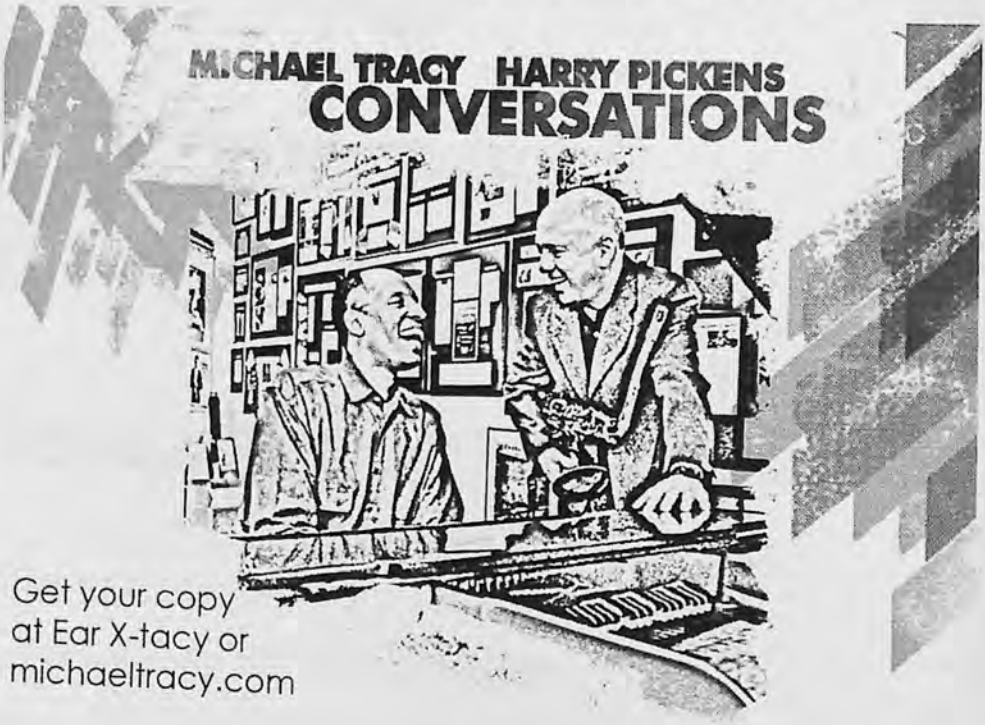

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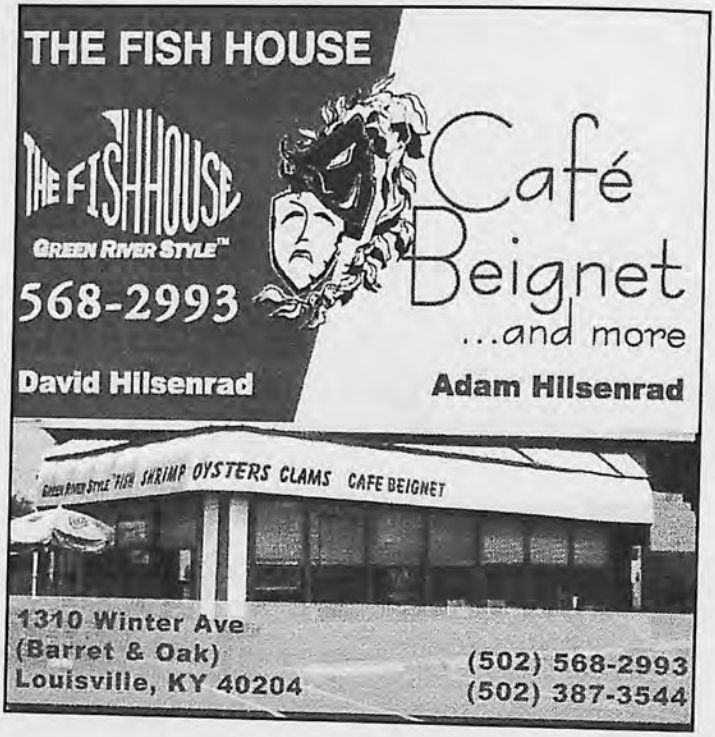

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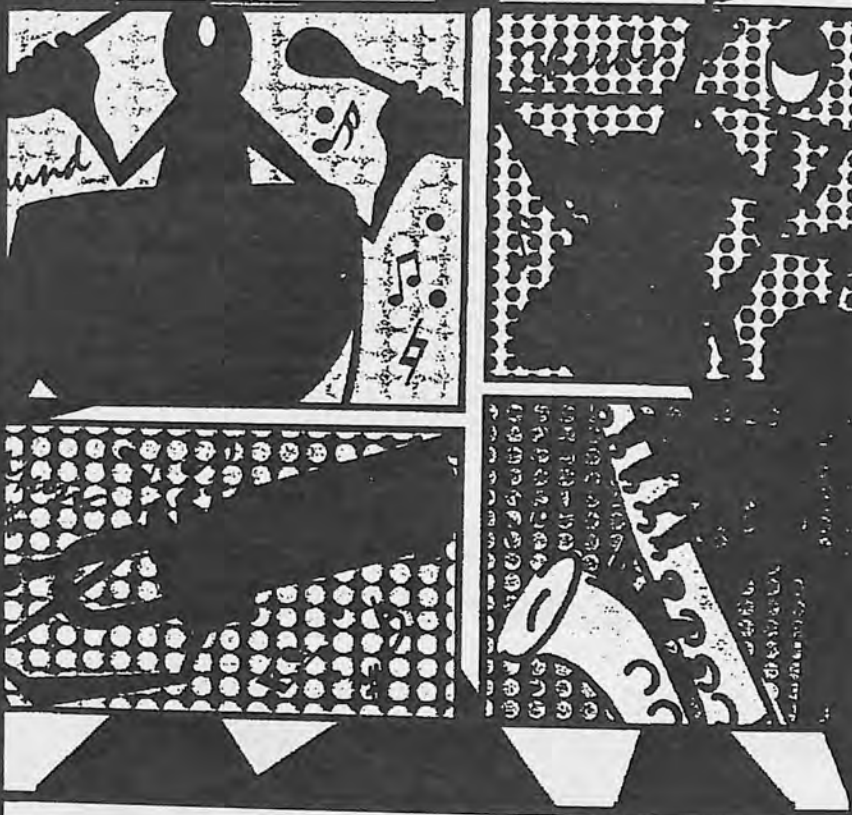

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November 8-12, 2010

with

Per Nørgård

featured composer

New Music Festival
November 8-12, 2010

Per Nørgård
featured composer

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> *...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers*

The New Music Festival is especially pleased to welcome the festival's guest composer, Danish composer Per Nørgård, and to feature performances of some of his impressive catalogue of works. It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope the audience will appreciate the unique compositional language Mr. Nørgård brings to his music and to our ears. Let me also express special recognition and thanks to professors Krzysztof Wolek and Jean Christensen and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2010.

Christopher Doane
Dean, School of Music
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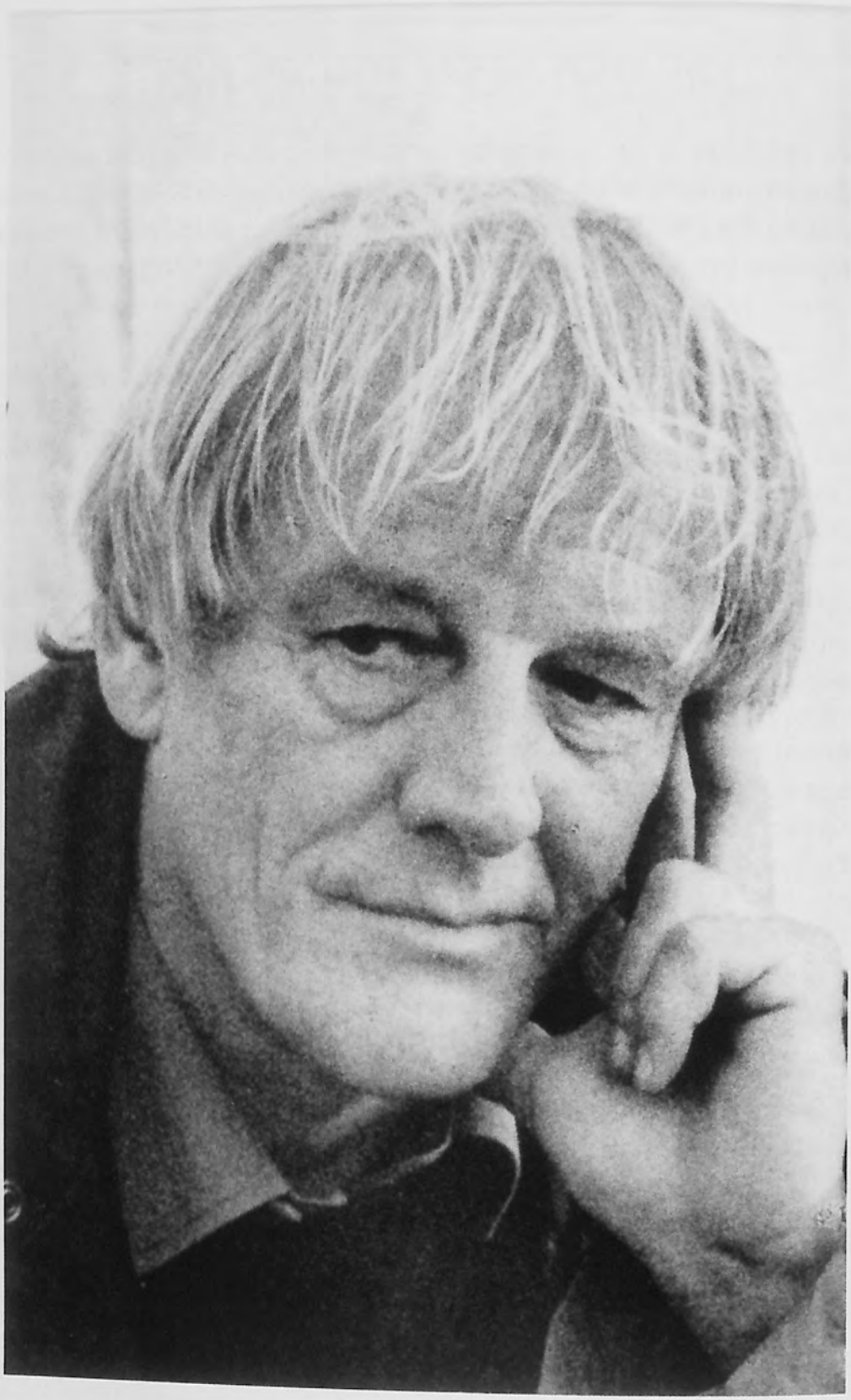

BIOGRAPHY

Per Nørgård's (b. 1932) outstanding position in Scandinavian music was evident when he received the prestigious Nordic Music Prize for his opera *Gilgamesh* in 1974, and, in 1990, it was "natural" to premiere his Fifth Symphony on a program with Carl Nielsen's and Jan Sibelius' fifth symphonies in honor of the 125th anniversaries of the two Scandinavian masters. Since then his work list has grown with impressive commissions, including ones for three more symphonies. The respect he enjoys far beyond the borders of his native Denmark is reflected in countless recordings, by festivals devoted solely to his music, and by invitations to appear as featured composer in England, France, The Netherlands, Germany, Poland, and the US (Santa Fe, and Hawaii).

Composing is a solitary profession, but positioning himself as an essayist and lecturer, Nørgård has always engaged with audiences in all aspects of cultural politics. Over the years, he and the legion of his students have been involved in developing organizations to support new music: societies for composers, vocal, instrumental and dance ensembles, as well as electronic music studios. Numerous books and articles devoted to his work and theories bear witness to the impact of his intellectual and social contributions, which were recognized (in 1988) by the Henrik Steffan Prize, given by the University of Dresden to a Scandinavian of "broadly recognized cultural significance."

Nørgård is a fearless investigator of inner sanctums and outer spaces; he eagerly expands his knowledge and experiences, and in the process, constantly renews his musical language. In the course of perpetual self-revision, his works embrace contrasts to an exceptional degree: creation and destruction, order and chaos, stability and imbalance. He once characterized his position as standing on a "slippery slope," a tendency that is noticeable in the works themselves, but also in the shifting development of his oeuvre. The "sound" of his earliest compositions (*Sinfonia austera,* 1955) turned inward, capturing the opposition of light and dark peculiar to the Nordic devotion to the moods of nature, but then he responded to the international experiments in the 1960s, with a "kaleidoscopic" output of rich inventiveness that included his discovery of a unique serial technique, the "infinite row." Working with the continuous metamorphosis that is characteristic of this row led to the composition of a number of monumental works (like the Third Symphony with its choral movement, *Singe die Gärten*) that projected luminous hierarchical order and a vision of an idealistic society. Then triggered by an encounter with a world of deprivation and chaos in the idiosyncratic works by the "outsider" artist, Adolf Wölfli, the composer moved to explore existential conflict and clashing oppositions, eventually becoming focused on the interactions of multiple, apparently incompatible tempi and the simultaneity of order and flux within the organism of a work. After these intense investigations, Nørgård appeared to be adding to his repertoire by reviewing older (but obviously never the same) ideas–even the infinite row reappeared as vast elusive "pools" of melodic and harmonic resources. But when the Sixth Symphony (1998-99) was commissioned to mark the turn of the century, he appended a title, *At the End of the Day,* not suggesting something final, but rather the existence of something more. Indeed the work concludes with the introduction of new musical motives, capturing, even in this small way, the continuous expansive mode of the mature composer.

the New Music Festival presents

Faculty Artists: New Chamber Music

Monday, November 8, 2010 at 8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Mating Dance (1977) — Per Nørgård (b. 1932)

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

Van Gogh's Flowers (2008) — Marc Satterwhite (b. 1954)
Five songs on poems by Marjorie Agosín for tenor, horn, and piano

I. Sunflowers
II. Garden
III. Lavender
IV. Iris
V. Poppies

Daniel Weeks, *tenor*
Bruce Heim, *horn*
Naomi Oliphant, *piano*

soar (2006) — Douglas Knehans (b. 1957)

Paul York, *cello*
Dror Biran, *piano*

INTERMISSION

Images of Arresø (1996) — Per Nørgård

Månespejl-Fuglemorgen (Mirror of the Moon - Birds in the Morning)
Frostkrystal (Frost Crystal)
Svanesang (Swan Song)
Dråbespil (Droplets Music)

Jennifer Potochnic, *oboe*
Krista Wallace-Boaz, *piano*

Horn Quartet No. 1 (date?)
1. Lento - Allegro moderato - Lento
2. Allegro molto
3. Slowly and with freedom
4. Allegro vivo

Anthony Plog
(b. 1947)

Nancy Waring, Jennifer Pope, McKenna Hynes & Bruce Heim, *horns*

Sonata for Solo Violin, Op. 10 (1940)
I. Allegro
II. Andante
III. Vivo
IV. Lento-Vivace

Vincent Persichetti
(1915-1987)

J. Patrick Rafferty, *violin*

Secret Voices (2004)
1. The Secret
2. Roaming
3. Singing
4. Playing
5. The Melody

Per Nørgård

Peter Herresthal, *violin*
Jakob Kullberg, *cello*

PROGRAM NOTES

Mating Dance for Flute and Guitar - Per Nørgård

The part for the guitar in *Mating Dance* is identical with that in *Returns* composed for solo guitar in 1967. Due to the hierarchical and layered nature of the original piece, I was able to compose music for the flute that is completely new, both melodically and structurally. The new version can be experienced as a love play between the guitar's almost ritualistic and hymnic foundation and the flute's eager and seductive insistence. Or expressed as an image: a majestic and dignified female bird, unmoved and self-reliant (that is, the guitar), and the love-sick, flirtatious, persistent male bird (the flute).

- Per Nørgård

Van Gogh's Flowers - Marc Satterwhite

Van Gogh's Flowers was written at the request of my colleagues at the University of Louisville, Daniel Weeks, Bruce Heim, and Naomi Oliphant, who were looking for more repertory to perform together. It took quite a while to find a set of poems that I both was interested in setting, and that seemed to fit with the particular sound world of this relatively unusual ensemble. Finally I came across Marjorie Agosín's book, *Starry Night*, an entire collection about various aspects of Van Gogh's life and work.

I chose five poems about flowers, or perhaps more accurately, five poems that use flowers as the starting point for further psychological exploration. They range in mood from intimate to extroverted, with occasional erotic allusions.

I have previously used poems of Marjorie Agosín as the text for my song cycle, *Las desaparecidas*, and as the inspiration for an instrumental piece, *Las viudas de Calama*. Those are very political works, emphasizing the tragedies of recent South American history (Agosín is Chilean), while this is a set of reflections on art and love.

- Marc Satterwhite

<u>I. Sunflowers</u>
Mad about yellow,
faithful follower of
sunflowers
I go into the storm
shredded by light.
I set my easel in fertile
fields
I paint blind and drunk
glorying in my work

<u>II. Garden</u>
In the drowsiness of this afternoon
you gather flowers, herbs of the South
farther South than happiness.
your hand fuses with a bouquet of poppies
Your fingertips are the ceremony of lavender.

I gaze at you in the daily sweetness of this life
and you are so beautiful I cannot paint you
you are more lovely and distant than violets and roses,
than all the depths and fecundity of the bright flowering glade.

<u>III. Lavender</u>
In a forest of lavender,

the aroma of the body is a cliff
with bits of sugar and alcohol for love
and you so naked beneath my body
and your face astonished
before the certainties of love.

IV. Iris
The entire sky
splendid
fan
of clouds
drifting up into
aerial
cupolas
of the mauve
season.

V. Poppies
Lost in a field of heavy petalled
poppies,
beating in celebration
into this reddish garnet brushwood,
I went
twisted round with garlands and damp grass,
naked
every summer
I paint.

Poems from Starry Night, by Marjorie Agosín, translated from the Spanish by Mary G. Berg. ©1996 by Marjorie Agosín and Mary G. Berg. Published by White Pine Press. Used by permission.

Images of Arresø (Arresøbilleder) for Oboe and Piano - Per Nørgård

After 1965, Per Nørgård's teacher, the composer Vagn Holmboe, retired to his home at Arresø, a large lake in rural north Sjælland where his former pupils occasionally visited him and his wife, Meta. No other work by Nørgård quite captures his proclivity to listen his way into a profound and fundamentally different experience of life. He once said to the interviewer Erik Christensen:

> *I am so preoccupied with the elementary things of existence because I carry with me the childlike idea that from one moment to the next I can see things in a new way. Indeed, this has sometimes happened, and it caused a definitive change in my perception, for example, with water drops: at one point I began to hear drops of water as tones . . . That way we can all come closer to hearing something that we did not hear the day before.*

- Jean Christensen

Horn Quartet No. 1 - Anthony Plog

Horn Quartet No.1 was first performed in Lutkin Hall at Northwestern University in Evanston, Illinois, on November 18, 2009. The performers were Gail Williams, William Caballero, Thomas Bacon, and William Barnewitz. About the work, composer Anthony Plog writes:

> *It is a multi movement work, which explores the various textures and colors that the horn is capable of producing. There are sections, such as the beginning, which are atmospheric and almost dream-like, while other sections are aggressive or even playful. Even though the piece is written with a standard type of voicing, meaning that the first part has a higher tessitura than the fourth, all parts are important and all parts are soloistic.*

soar - Douglas Knehans

soar was written in response to a long-held desire to write a work that would capitalise on Christian Wojtowicz's cello sound, style and technique. Most of all I sought to write for his ability to translucently and constantly evolve new and unique colorations and inflections of expressive, carefully molded musical line.

With this as a background, I set out to write a cello and piano work that I could not help thinking of as a short score for a cello concerto. This led to thinking of the work as a deeply hybridised, even consciously contradictory amalgam of sources: chamber music for cello and piano, yet big and dramatic music suited to a concerto; a chromatic, "roving" harmonic structure that is yet rooted in firm centres around E; a thorny, expressive language that is florid and exhibitionistic yet one that is also lyrical, passionate and intimately, inwardly emotional.

From this powerful set of contradictory impulses the work took shape. Over the initial few measures the piano unfolds a bass line that captures the harmonic "contradictions" of the work: a firm centre of E, extended and elaborated through progression to the minor third above via progressive chromatic unfolding. Insistent accented sixths articulate implicit rhythms that are overtly taken up as the work unfolds. The cello enters boldly and dramatically: unfolding triplet sixteenths that form an important basis for the fast sections of the work. These three fast sections are separated by two slow, expressive and exposed sections of related thematic character thus forming the loosely knit five-part "rondo" type structure of the work.

The style of argument used in elaborating materials in *soar* is very distinctly similar to that of all of my recent works: a reliance on traditional motivic and thematic development of ideas, balanced with an approach to repetition of ideas that allows the musician and audience to re-engage with the traditionally formative elements of music.

But beyond all of this, *soar* is about the human spirit and our lifelong dance with life's challenges and even demons. From its searching and worried opening measures to the bright climactic final moments of the piece the work seems to constantly betray its concerto-like drama of contrasts. The work seeks to capture some of the breath and texture of life: struggle and triumph, defeat and redemption, nobility and loss.

- Douglas Knehans

Sonata for Solo Violin, Op. 10 - Vincent Persichetti

The *Sonata for Solo Violin, Op .10,* was written in 1940 (while a student at both the Philadelphia Conservatory and the Curtis Institute) but not published until 1956. It is written in an angular, atonal style, with sudden shifts of mood and character. Although it places virtuosic demands on the performer, it is well-written from a violinistic point of view, despite the fact that Persichetti's only serious study of a stringed instrument was that of the double-bass. The four movements are short but action-packed.

Secret Voices - Per Nørgård

A book by Trinh Xuan Thuan, the Vietnamese astrophysicist, gave inspiration to the title. Of the mysterious and inexplicable order of the universe he writes:

> *Nature sends us the notes of a music formed by a melody that will remain secret forever.*

The movements circumscribe a hidden melody: a clear melodic shape appears often enough, but it soon reveals itself as being part of another, superior melody – and so on. In this labyrinthine way the music unfolds different moods (roaming, singing, playing) in an eternal hide-and-seek of the melody (melodies).

The piece – originally for viola solo and titled *The Secret Melody* (for Nobuko Imai) – was arranged for violin and cello by Jakob Kullberg.

the New Music Festival presents

Electronic Music

Tuesday, November 9, 2010 at 8:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

echoes, shadows (2008) — Edward Jacobs (b. 1961)

Krista Wallace-Boaz, *piano*

Aria (2007) — Scott Neff (b. 1986)

Brett Shuster, *trombone*
Dror Biran, *piano*

Etude Claire et Nette (2009) — Émilie Payeur (b. 1986)

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Kapsis (2009) — Edgar Barroso & Yen-Ting Cho (b. 1977)(b. 1983)

video

Music for Piano with Slow Sweep Pure Wave Oscillators (1992) — Alvin Lucier (b. 1931)

Krista Wallace-Boaz, *piano*

Improvised *Rhizomes* (2010)

Jakob Kullberg, *cello*
Krzysztof Wolek & John Ritz, *electronics*

Concert Design and Sound Engineer – Krzysztof Wolek

PROGRAM NOTES

echoes, shadows - Edward Jakobs

echoes, shadows was commissioned by the University of North Carolina School of the Arts, for pianist Aleck Karis. The piece was written in the summer of 2008, and received its premiere performance on October 11, 2008, in Winston-Salem, NC.

The work's title has multiple meanings: The music explores the nature of literal echoes, as the "tape" part often seems to echo the piano, though with altered sounds; In a less literal sense, much of this piece responds to a landmark of this medium, Mario Davidovsky's *Synchronism No. 6*, whose opening pitch is heard often in this music; another 'echo' emerges as some of the music heard within is based upon *Aphorisms* for solo piano, written in late 2007 as an etude for this piece; and finally, moments of *echoes, shadows* find glances backward toward previous works of mine in this medium.

echoes, shadows lasts about eleven minutes, alternating between and exploring two contrasting moods, one rhythmically energetic, the other a more reflective chorale.

Aria for Trombone, Piano and Sound Amplification - Scott Neff

The title illustrates several themes of this piece. *Aria* has much in common with the operatic use of the word: an aria is essentially a dramatic musical soliloquy. The aria is traditionally one character's expression of emotion, usually a reaction to some conflict. Arias are often quite virtuosic, a moment to display one's musical and vocal skill. The word "aria" also, quite literally, means "air." Much of this piece can be described as an overlapping of these two meanings. The trombone is essentially the solo character expressing itself in reaction to a conflict. Here, this conflict is actually with "air" itself: rather than a comfortable display of virtuosity, this piece explores one limit to virtuosity, the physical necessity of breathing. The trombone's part is essentially one long struggle against breathing, a conflict between prolonging a musical line and the performer's biological needs. Hence the performer is called on repeatedly to make any breathing overtly theatrical, both visual and audible.

The piano in this piece is a passive entity; it is more part of the trombone's environment than its musical partner. The piano's sole function is to allow the trombone's part to resonate. Through pedaling, etc., the piano becomes more of a projection of the trombone – an "alter-ego" perhaps – and we see and hear the trombone literally struggle against itself (the echoes) and its nature (the breathing). This conflict reaches a climax and subsequent resolution where the trombone address the piano in cooperation, not conflict, and uses it to sustain a phrase that – for once – can end musically, on the low B flat, rather than in a gasp of air. In short, we have the makings of a highly dramatic soliloquy played out through music: a true aria.

Etude Claire et Nette - Émilie Payeur

I have always been fascinated by the simplicity and the effectiveness of the Parmegiani's writing style. This is what I wanted to explore in *Etude Claire et Nette*. Mostly only based on clarinet sound takes, this work is clearly influenced by the 1960's electroacoustic style.

Etude Claire et Nette was chosen at the 36th Concours Internationaux de Bourges in the Residency Category in 2009. In 2010 it also received a prize at the University of Louisville Young Composer Competition for New Electro-Acoustic Music 2010.

Kapsis - Edgar Barroso (Music) & Yen-Ting Cho (Animation)

Kapsis is a piece for flute (performed by Mario Caroli), electroacoustic and video art. It portrays the mesmerizing Nahuatl myth of a young girl who becomes a starfish. This piece is part of a contemporary operetta by composer Edgar Barroso in collaboration with designer Yen-Ting Cho and Film maker Aryo Danusiri. The piece is based

in the Prehispanic Mexican Legend "Kapsis" from an unknown author. Kapsis daughter of the Haas chief was surprised immobile and silently watching the sky each night on the beach to contemplate the sky. Kapsis was in love with one particular vastlk (star). One night she returned to the sea, and anxiously looked at the sky in search of the beautiful vastlk. Suddenly, she envisioned how her favourite star was falling from the sky into the sea. Frightened, she ran to the nearest canoe; paddling, she came to the place where he had seen the falling star, and was thrown into the water to rescue her, but in its rapid decline, she fell on a rock and died. Xtamosbin, god of the Oceans, saw the tragedy, and had their hands on the lifeless body of the young Kapsis turning her instantly into a beautiful star sea.

Music for Piano and Pure Tone Oscillators - Alvin Lucier

Two pure wave oscillators slowly sweep around a central tone. As they do so, the pianist plays single tones and intervals against them, causing audible beats to sound at speeds determined by the distances between the piano sounds and those of the sweeping oscillators. The farther apart, the faster the beating. At unison, no beating occurs. Under certain acoustical conditions, the beating may be heard to spin through space.

Music for Piano with Slow Sweep Pure Wave Oscillators was composed for and dedicated to Aki Takahashi.

Improvised *Rhizomes* - Jakob Kullberg, Krzysztof Wolek & John Ritz

This improvisation is based on the sketches for Per Nørgård's 4th Solo Sonate *Rhizome* which has been given to Jakob Kullberg with this purpose in mind. *Improvised Rhizomes* is a work in progress which aims to navigate in the narrow space between the notated work and a creative improvised music which strives to stay inside the framework of Nørgård's music.

In other words it is the cellist's intention to create a music which 'speaks' Nørgård's musical language fluently while maintaining the personal touch of the improviser. The 11-year long collaboration between Nørgård and Kullberg has given the cellist a deep understanding of the composer's music and the idea is to prepare improvisational sketches with the composer that will enable the cellist to create freely while playing Nørgård's game. In this performance Jakob Kullberg will be joined by Krzysztof Wolek and John Ritz in order to take advantage of possibilities offered by electronic medium, live sound processing and sound spatialization.

the New Music Festival presents

Helle Nacht
University Wind Ensemble

Wednesday, November 10, 2010 at 8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Helle Nacht - Violin Concerto No. 1 (rev. 2006) — Per Nørgård (b. 1932)

I. Allegro moderato
II. Adagio
III. Allegretto leggiero
IV. Poco allegro

Peter Herresthal, *solo violin*
Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell & Marilyn Nije, *clarinets*
Matthew Karr, *bassoon* Bruce Heim, *horn*
Michael Tunnell, *trumpet* Brett Shuster, *trombone*
Greg Byrne & Michael Launius, *percussion*
Krista Wallace-Boaz, *piano & celesta*
J. Patrick Rafferty & Rebecca Neely, *violins*
Michael Hill, *viola* Felix Borges, *cello*
Matthew Boothe, *double bass*
Frederick Speck, *conductor*

INTERMISSION

University Wind Ensemble
Frederick Speck, *director*

Recoil (2004) — Joseph Schwantner (b. 1943)

Passacaglia (Homage on B-A-C-H) (1992) — Ron Nelson (b. 1929)

PROGRAM NOTES

Helle Nacht (Light Night) Violin Concerto No. 1 - Per Nørgård

Per Nørgård chose *Helle Nacht,* or Light Night as the title for his violin concerto for several reasons. One of them was a line from a poem by the Danish poet, Halfdan Rasmussen, about the light Nordic summer nights. This line inspired the melody in the violin which opens the first movement, and which, integrated with other melodies, returns later in the movement. Additionally, the ambiguous symbol, the aspect of the "light night," is embedded in the character of all four movements. The "light" side is persistently transparent throughout; it is found in the melody, timbre and rhythm and is perceptible almost everywhere as a delicately-woven network. Meanwhile the other side, the "night" side, contains layers of interpretations that will allow the work, like a turning prism, to present different aspects for the listener who listens to it repeatedly. While this characteristic is more or less true for any musical composition, in *Helle Nacht* multi-dimensionality is elevated to one of the most basic principles. With respect to form, like a symphony, the two outer movements frame two shorter interludes, which, though they are more static in nature, also contain a constant inclination to allow the two polar sides of "light"and "dark"to interact.

The work, which originally calls for a large orchestra, was composed in 1986-87 on commission from the Hungarian-born Danish violinist, Anton Kontra. The composer rescored the work for a chamber orchestra of soloists for the Norwegian violinist, Peter Herrestahl.

- Based on Per Nørgård's program notes for Helle Nacht.

Selections by the University Wind Ensemble

Recoil - Joseph Schwantner

Joseph Schwantner's reputation as a master of color and drama is reinforced in his wind ensemble work, Recoil (2004). While scored for somewhat larger forces than his earlier wind ensemble works, *...and the mountains rising nowhere* (1977), *From a Dark Millennium* (1980), and *In evening's stillness...* (1996), *Recoil* continues to reveal his fascination with the rich timbral resources of the medium. Also familiar is Schwantner's characteristic affection for the materials of the octatonic scale, both for its melodic capacity and its harmonic potential.

The music begins with an urgent six-note fanfare, scored for amplified piano and keyboard percussion. This figure provides the germinal material for the work and through repetition, gains significance as an emblematic gesture. The work is organized in twenty sections, many linked by basic content, but reinvigorated through development techniques. Percussion ostinati and fanfares pervade the fabric of the work, bringing a cumulative energy to the work and ultimately defining its muscular climax and release.

Passacaglia (Homage on B-A-C-H) - Ron Nelson

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which move from darkness to light.

Written in homage to J.S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, i.e., B-flat, A, C, B-natural. Bach introduced this motive in his unfinished *Art of Fugue,* the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm's resolution (altered) of the unfinished final fugue of *The Art of Fugue.* The famous melody for Bach's *Passacaglia in C Minor* appears once (also altered) in variation nineteen.

- Ron Nelson

University Wind Ensemble

Frederick Speck, *director*

Piccolo

Sarah Carney	Louisville

Flutes

Lauren Cannady *	Crestwood
Sarah Carney	Louisville
Sam Williams	Alvaton
Baely Slaton	Louisville
Michelle Schapmire	Vine Grove

Oboes

Teil Buck *	Louisville
Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN

Clarinets

Samantha Holman *	Louisville
Dylan Lloyd	Louisville
Alex Ravitz	Ft. Myers, FL
Robert Acosta	Edgewood
Jessica Lynn	Hartford
Danny Sogar	Florence
Megan Ball	Harlan
Amber Richeson	Owensboro

Bass Clarinet

Alex Ravtiz	Fort Myers, FL

Bassoons

Jackie Royce *	Louisville
Paul Tromba	Louisville

Alto Saxophones

Josh Warren *	Louisville
Ashley Miller	Columbus, IN

Tenor Saxophone

Ryan Olexa	Lombard, IL

Baritone Saxophone

Cambron Little	Owensboro

* principal
† graduate student

Horns

Nancy Waring * †	Cheraw, SC
Jennifer Pope †	Bowling Green
Ben Taylor	Shelbyville
Justin Warner	Russell Springs
Elizabeth Metzger	Henderson
Ian Wolfe	Lawrenceburg

Trumpets

Michael Teglasi * †	Mt. Sinai, NY
Brad Curtin †	Mt. Sinai, NY
Halston Soder	Madisonville
Chris Ginder	Radcliff
Todd Mullins	Louisville
Shaun Shotwell	Mt. Gilead, OH

Trombones

Ian Gregory *	Centerfield
Phil Steinmetz †	Lexington
Cory Zilisch	Radcliff

Bass Trombone

Joe Murrell	Radcliff

Euphoniums

Matt Byrum *	Louisville
Bill Rossman	Hopkinsville

Tubas

Adam Edwards *	Prospect
Bryen Warfield	Indianapolis, IN

Percussion

Tony Johnson *	Louisville
Sam Rouster	Ft. Mitchell
Jimmy Weixler	Louisville
Rodney Younger	Indianapolis, IN
Amanda Roberts	Clarksville, IN

Double Bass

Andrew Witten	Louisville

Harp

Lydia Falconnier	Knoxville, TN

Piano

Hiroshi Fukuoka †	Pocatello, ID

the New Music Festival presents

University Cardinal Singers & Collegiate Chorale

Thursday, November 11, 2010 at 8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

University Cardinal Singers
Kent Hatteberg, *director*

O Nata Lux (2006) — Guy Forbes (b. 1957)

Flos ut rosa floruit (1975/1991) — Per Nørgård (b. 1932)

Adoramus te, Christe (2009) — Eric William Barnum (b. 1979)

Claire Mosley, *soloist*

O Salutaris Hostia (2009) — Ēriks Ešenvalds (b. 1977)

Sarah Tubbesing & Lydia Cox, *soloists*

Du skal plante et træ (1967/1991) — Per Nørgård

Kongen af mørket (1985) — Per Nørgård

for twelve soloists

Only in Sleep (2010) — Ēriks Ešenvalds

Premiere - commissioned by the University of Louisville
Erin Keesy, *soloist*

Tykus tykus (2010) — Vaclovas Augustinas (b. 1959)

Jeg hører regnen (1989/92) — Per Nørgård

At this time of my parting (2010) — Vytautas Miškinis (b. 1962)

Premiere - commissioned by the University of Louisville

INTERMISSION

University Collegiate Chorale
Kent Hatteberg, *director*

O Magnum Mysterium (2010) — Kevin A. Memley (b. 1950)

Anima Christi (1999) — Ryan Cayabyab (b. 1954)

Wie ein Kind (1979-80) — Per Nørgård

I. Wiigen-Lied

Lydia Cox & Phillip Morgan, *soloists*

II. Frühlings-Lied

Lauren Dillman, *soprano* Joshua Hein, *tenor*

III. Trauermarsch mit einem Unglücksfall

Phillip Morgan, *soloist*

Hyn (2010) — Marc Satterwhite (b. 1954)

Premiere - written for the University of Louisville Choirs
Erin Keesy, *soloist*

Contact (2010) — Richard Burchard (b. 1960)

Zwei Wölfli-Lieder — Per Nørgård

I. Abendlied (1980)
II. Halleluja, der Herr ist verrückt (1979/82)

PROGRAM NOTES

Selections by the Cardinal Singers

O Nata Lux - Guy Forbes

When I decided to set the *O Nata Lux* text to music, I consciously decided to take a different approach to the text than some composers of late. I focused on the idea of "light born of light" rather than something more akin to the "mystery of birth." The opening material of the piece is therefore, in a sense, a depiction of light breaking upon the world in a vibrant, visible way. The following section, "dinare clemens supplicum," has the melodic material divided between several parts. The idea here is that although we come together to ask God that our praises and prayers be deemed worthy and accepted, we make these requests as individuals. The picture, if you will, is of a group standing before God with each individually making his/her request, but with all echoing the thoughts and prayers of the others.

- Guy Forbes

O Nata Lux
O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis,
Nos membra confer effici,
tui beati corporis.

O Born Light
O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.

Flos ut rosa floruit / Blomst brød ud i rosenflor (The rosebud burst into bloom) - Per Nørgård

While working on the *Third Symphony* in the 1970s Nørgård was badgered by a melodic idea that became so insistent that he eventually wrote it into the symphony in order to put it to rest; after that he returned to it in a number of works. In "Flos ut rosa floruit" it occurs as one long-breathed melody in a setting of a 13th-c. text from a polyphonic Notre Dame conductus. Nørgård suggests that the stanzas of the Latin be sung alternating with the free translation in Danish.

- Jean Christensen

Flos ut rosa floruit
Flos ut rosa floruit
quando virgo genuit
Maria! Salvatorem omnium,
summi patris filium,
Nova genitura.
Qui divina gratia
descendit ad infera
humana et salvavit omnia
summa cum potentia,
Nova genitura.
- Anonymous

Blomst brød ud i rosenflor,
Blomst brød ud i rosenflor,
da den jomfru fødte Ham.
Maria! Alles frelser fødte du
Himmeldybets søn er nu
underfuldt på jorden.
Ved Gud Faders nåde kom
Han til menneskenes egn
hernede. Men´skeslægten har han frelst
med sin vældes store kraft
underfuldt på jorden.
- trans. Ole Sarvig

The rosebud burst into bloom,
The rosebud burst into bloom,
when the Virgin gave birth
Maria! Mother of the Savior,
son of the highest father,
The newborn.
Who by divine grace
descended to the realm of men,
redeemed all mankind
with the highest power,
The newborn.
- trans. J. Christensen

Adoramus te, Christe - Eric William Barnum

The composer writes: "The fifth piece in a set of seven called *The Rose of Midnight*, this setting of *Adoramus te, Christe* emphasizes the delicacy and simplicity of the text, and draws inspiration from Maurice Duruflé's *Ubi Caritas*." Set for SATB with *divisi*, the brief work is entirely homophonic, with the voices flowing in a chant-like manner. Some tone clusters are employed on the text *quia per sanctam crucem (by your holy crucifixion)*.

Adoramus te, Christe
Adoramus te, Christe,
et benedicimus tibi:
quia per sanctam crucem,
et passionem tuam
redemisti mundum.
Domine, miserere nobis.

Christ, we adore thee,
Christ, we adore thee,
and cast our blessings upon thee:
Thou, who by the holy crucifixion
and through thy passion
redeemed the world.
Lord, have mercy on us.

O Salutaris Hostia - Ēriks Ešenvalds

The text of *O Salutaris Hostia* is the last stanza of the hymn *Verbum Supernum prodiens, Nec Patris*, written by St. Thomas Aquinas (c. 1225-1274) for the Feast of Corpus Christi. Ešenvalds set the brief work for two soprano soloists and eight-part chorus. The soaring soprano melodies are passed from one soloist to the other, then are sung together in parallel thirds.

O Salutaris Hostia
O Salutaris Hostia,
Quae coeli pandis ostium,
Bella premunt hostilia,
Da robur, fer auxilium.

Uni trinoque Domino
Sit sempiterna gloria;
Qui vitam sine termino,
Nobis donet in patria. Amen.

O Redeeming Sacrifice,
O Redeeming Sacrifice,
which opens the gate of heaven:
enemies threaten wars;
give us strength, send aid.

To the one and threefold Lord
may there be everlasting glory;
may he grant life without end
to us in the Fatherland. Amen.

- from the hymn Verbum Supernum prodiens, Nec Patris by St. Thomas Aquinas

Du skal plante et træ (You shall plant a tree) - Per Nørgård

"Du skal plante et træ" is an early composition by Nørgård that caught the attention of the budding ecological movement in Denmark in the late 1960s, becoming so popular that it was the virtual theme song of a movement, that, for one thing, convinced the Danish populace to vote against the development of atomic energy. Already during the Nazi occupation of Denmark Piet Hein's (1905-1996) short, pithy poems – epigrams (which he called "Grooks") – with their cleverly-constructed resistance-laden messages escaped the censor's knife to delight the oppressed citizenry and encourage the members of the resistance movement. Nørgård has said that this song came to him in a dream.

- Jean Christensen

Du skal plante et træ

Du skal plante et træ.
Du skal gøre een gerning
som lever når du går i knæ,
en ting som skal vare

og være til lykke og læ.

Du skal åbne dit jeg.
Du skal blive et eneste trin
på en videre vej.
Du skal være et led i en lod
som når ud over dig.

Du skal blomstre og dræ
Dine frugter skal mætte
om så kun det simpleste kræ.
Du har del i en fremtid.
For dén skal du plante et træ.

- Piet Hein

You shall plant a tree

You shall plant a tree.
You shall accomplish one thing
that rises when you bend to your knees,
one thing that shall last

and give joy and shelter.

You shall open your self.
You shall become one step
in an ongoing path.
You shall be a link in a chain
that continues beyond you.

You shall bloom and set seeds
Your fruits shall bring nourishment
if only to the smallest of things.
You are part of the future
For that you shall plant a tree.

- trans. J. Christensen

Kongen af mørket (The King of Darkness) - Per Nørgård

The Danish poet, cultural and literary critic, Poul Borum (19 -1996) was celebrated for his straight-forward, often blunt criticism. For instance, he is known to have said, "Art is for everyone, it's just that not everyone knows it." Nørgård comments that this text reveals the dark prince in each of us.

- Jean Christensen

Kongen af Mørket

Jeg er Kongen af Mørket
alle mine nætter er sten
Jeg er Kongen af Mørket
sten har jeg spredt på din vej

Selv er jeg ild og tanker
selv er jeg glødende støv
Du kan ikke flyve fra mig
så sandt som nat er dag.

Med lænker om hænder og øjne
står jeg i legemets storm
Jeg er Kongen af Mørket
forladthed og frihed er ét.

- Poul Borum

The King of Darkness

I am King of Darkness
all my nights are stones
I am king of Darkness
I have put stones in your way

I, myself, am fire and thoughts
I myself am glowing dust
you cannot escape me
it's as true as night is day.

With chains on my hands and eyes
I stand in the storm inside the body.
I am King of Darkness
abandonment and freedom are one.

- trans. J. Christensen

Only in Sleep - Ēriks Ešenvalds

Ēriks Ešenvalds was commissioned by the University of Louisville choral department to write a piece based in some way on the topic of *time*. The composer chose as his text the poem *Only in Sleep* by Sara Teasdale, from her collection *Flame and Shadow*, published in 1920. In this poem Ms. Teasdale writes of her dreams, where she is once again a child playing with her young friends. The setting by Ēriks Ešenvalds features a solo throughout much of the work, supported by an eight-part chorus. The tender, touching poetry is captured in the musical setting by its gentle simplicity.

<u>Only in sleep</u>
Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten:
What may have come to them, who can know?
Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.

The years had not sharpened their smooth round faces,
I met their eyes and found them mild.
Do they, too, dream of me, I wonder,
And for them am I too a child?
- *Sara Teasdale*

Tykus tykus - Vaclovas Augustinas

Tykus tykus was completed in May 2010 and premiered on October 1, 2010 by the chamber choir *Brevis*, conducted by Gintautas Venislovas. Tonight marks the second performance of the work. It was awarded first prize from over 80 submissions at the 2010 Lithuanian national competition for choral compositions, organized by the Lithuanian Composers Union and Lithuanian Folk Culture Centre. It is based on a Lithuanian folk tune about a young lad on a horse (a common theme in Lithuanian folklore) who seduces a young lady, but instead of marrying her, he moved away to the battle. Here, "moved away to the battle" could have a literal meaning, as in fighting in the war, or it could be about the inner struggle of a person.

<u>Tykus, tykus</u>
Tykus bernelis, tykus raitelis

Tai tykus bernelis,
Tai tykus raitelis,
Tai tykiai privilioj
Mergelę klėtelėn.

Žalią rūtų vainikėlį

Tai tykiai nuėmė
Rūtų vainikėlį,
Tai tykiai numovė
Aukselio žiedelį.

Bernelis pabudo,
Nelaimę pajuto, -
An žirgelio sėdo,
In vainelę jojo.

<u>Stilly, stilly</u>
A stilly lad, a stilly rider

What a stilly lad,
What a stilly rider,
How stilly he enticed away
A maiden into the granary.

Green rue crown

How stilly he took away
her maidenhead,
How stilly he worked off
her golden ring.

But suddenly he awaked
And sensed the danger,
Took a horse
And moved away to the battle.

Jeg Hører Regnen (I Hear the Rain) - Per Nørgård

Inspired by water and the sound of the surf, a work with the title "Night of Rain," was composed in 1989 on the occasion of the 10th anniversary of the vocal ensemble, Ars Nova. In the meantime, a later, more practical version from 1992 with the title "I hear the rain," has become the preferred one.

In 1983 while on a trip to the seashore on the Indian Ocean, Nørgård became fascinated by the sound of the surf on the beach. After several days he heard an insistent pitch, a low, deep G, together with waves of overtone melodies that appeared to be created by the sound of the surf. One of these melodies, mixed with a percussive counterpart from the rolling pebbles on the beach, remained persistently in his ear. This inspiration resulted in several compositions: "Prelude to Breaking," a work for sinfonietta or chamber orchestra, and later "I hear the rain" for chorus on a text by the Danish poet Michael Strunge. To render the poet's dark urban vision of rain seen through a window in the city, this work interweaves streams of chromatic tones as they pour down in waves over the music using tones derived from nature.

- Per Nørgård (adapted, trans., J. Christensen)

Jeg hører regnen
Jeg hører regnen mod vinduet
den er så gennemsigtig
at den ikke véd det
men bare falder og falder.
Jorden drejer rundt -
mens den holder grønne træer
og søer af vand fremfor sig.
Jord med træer og vand
der tiltrækker natten.
Jeg hører regnen mod vinduet
den er så gennemsigtig.
- Michael Strunge
(fragment of Regn nat / Night Rain)

I hear the rain
I hear the rain against the window,
so transparent
and unknowing
it just falls and falls.
The earth turns -
holding onto its green trees
and great lakes of water.
Earth with trees and water
that attract the night.
I hear the rain against the window,
so transparent.
- (trans. J. Christensen)

At this time of my parting - Vytautas Miškinis

Vytautas Miškinis was commissioned by the University of Louisville choral department to write a piece based in some way on the topic of *time*. The composer chose as his text the poem *At This Time Of My Parting* by Rabindranath Tagore (1861-1941), from *Gitanjali: Song Offerings*, published in 1912. Tagore, a native of Bengal and a spiritual leader of India, won the Nobel Prize in Literature in 1913. Tagore has been a favorite poet of Vytautas Miškinis, who has set several of his poems to music. The setting of *At This Time Of My Parting* is for eight-part chorus *a cappella*. While it is a tonal work, its thick harmonies are typical of the composer's style.

At this time of my parting
At this time of my parting,
wish me good luck, my friends!
The sky is flushed with the dawn
and my path lies beautiful.
Ask not what I have with me to take there.
I start on my journey with empty hands
and expectant heart.
I shall put on my wedding garland.
Mine is not the red-brown dress of the traveller,
and though there are dangers on the way
I have no fear in mind.
The evening star will come out when my voyage is done
and the plaintive notes of the twilight melodies
be struck up from the King's gateway.
- Rabindranath Tagore

Selections by the Collegiate Chorale

O Magnum Mysterium - Kevin A. Memley

It is my greatest hope as you perform this setting of *O Magnum Mysterium* that you experience my understanding of the indescribable mystery of the birth of Jesus Christ; that you may achieve a deeper understanding and reverence for its meaning to humanity and to ourselves. There should be a sense of wonder and mystery kept throughout the work until the *Alleluia* section, the culmination of gratitude and the ultimate expression of the text.

- Kevin A. Memley

O magnum mysterium
O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!

Beata Virgo,
cujus viscera meruerunt
portare Dominum Christum.
Alleluia!

O great mystery,
O great mystery,
and wondrous sacrament,
that animals should see the newborn Lord
lying in a manger!

Blessed is the Virgin
whose womb was worthy
to bear the Lord Jesus Christ.
Alleluia!

Anima Christi - Ryan Cayabyab

Anima Christi, composed in 1999, was dedicated to Fr. Arnold Zamora and *The Chorus Paulinus,* who premiered the work on April 14, 2000. The *Anima Christi* prayer dates from around the 14th century, and is still widely used after receiving the body and blood in Holy Communion. Cayabyab's setting for seven-part choir is based on a simple but beautiful theme that appears first in G major, then in B-flat major, in A-flat major, E major, and once again in A-flat major.

Anima Christi
Anima Christi, sanctifica me.
Corpus Christi, salva me.
Sanguis Christi, inebria me.
Aqua lateris Christi, lava me.
Passio Christi, conforta me.
O bone Jesu, exaudi me.
Intra tua vulnera absconde me.
Ne permittas me separari a te.
hoste maligno defende me.
In hora mortis meae voca me
et jube me venire ad te,
ut cum Sanctis tuis laudem te
in saecula saeculorum. Amen.

Soul of Christ
Soul of Christ, sanctify me.
Body of Christ, save me.
Blood of Christ, inebriate me.
Water form Christ's side, wash me.
Passion of Christ, strengthen me.
O good Jesus, hear me.
Within Thy wounds hide me.
Suffer me not to be separated from Thee.
From the malicious enemy defend me.
In the hour of my death call me
and bid me come unto Thee
that I may praise Thee with Thy Saints
forever and ever. Amen.

Wie Ein Kind (Like a Child) - Per Nørgård

I wanted to oppose two poetic expressions in this work, the one coming from the tortured soul of the schizophrenic Adolf Wölfli, the other from the highly esteemed and famous poet, Rainer Maria Rilke. The first movement, "Lullaby" ("Wiigen-Lied" in Wölfli's idiosyncratic spelling) encompasses many psychological aspects, and–among other things–interruptions by odd, distant shouts that are perhaps reminiscent of cries of street vendors, or of a mother who calls from high up in the apartment house down to her child in the resonant back courtyard of the building. The second movement, "Spring song" ("Frühlings-Lied" by Rilke) is the song of a happy child, a child in harmony with itself: open, playful, receptive. The third movement, "Funeral march with an accident" ("Trauermarsch met einem Unglücksfall," by Wölfli), repeats the musical themes from the first movement, but a (stuttering) male soloist, who is doing his best to sing along with his companions, has a terrible time of it.

Adolf Wölfli was born in 1864 in Switzerland. His parents were very poor and his unhappy and lonely upbringing reached a sad climax when he was caught twice in (unsuccessful) attempts to sexually abuse young girls. From 1895 until his death in 1930 Wölfli was interned at Waldau, an asylum for the mentally disturbed. There he developed a unique, intense artistic expression that has impressed an increasing number of admirers. He painted, wrote poetry, and decorated more than 20,000 sheets of paper (many of which were very large). As early as 1921 Walter Morgenthaler (psychiatrist and doctor who was in charge of Wölfli) published the book, *Ein Geisteskranker als Künstler (A Mentally Diseased Soul as Artist)* about Wölfli's paintings and writings, and, among others, the outstanding poet, Rainer Maria Rilke, was deeply moved by the artistic quality of Wölfli's works that were published at that time.

- Per Nørgård (adapted, trans., J. Christensen)

I. Wiigen-Lied

G'ganggali ging g'gang, g'gung g'gung!
Giigara-Lina Wiiy Rosina,
G'ganggali ging g'gang, g'gung g'gung!
Rittara-Gritta, d'Zittara Witta.
G'ganggali ging g'gang, g'gung g'gung!
Giigaralina, siig 'R a Fina.
G'ganggali ging g'gang, g'gung g'gung!
Fung z'Jung, chung d'Stung.
- Adolf Wölfli

Sorgen, sorgen rammer alle, ingen slipper,
I flæng slår sorgen os ned.
- Ole Sarvig (from Siddharta)

I. Lullaby

Sorrow, sorrow afflicts us all, no one escapes,
Randomly sorrow strikes us down.
- (trans. J. Christensen)

II. Frühlings-Lied

Frühling ist wieder gekommen. Die Erde
ist wie ein Kind, das Gedichte weiß:
viele, o viele . . . Für die Beschwerde
langen Lernens bekommt sie den Preis.

Streng war ihr Lehrer. Wir mochten das Weiße
an dem Barte des alten Manns.
Nun, wie das Grüne, das Blaue heiße,
dürfen wir fragen; sie kanns, sie kanns!

Erde, die frei hat, du glückliche, spiele
nun mit den Kindern. Wir wollen dich fangen,
fröhliche Erde. Dem Frohsten gelingts.

O, was der Lehrer sie lehrte, das Viele,
und was gedruckt steht in Wurzeln und langen
schwierigen Stämmen: sie singts, sie singts.
- Rainer Maria Rilke

II. Spring Song

Spring has returned. The earth
is like a child that knows poems:
many, o many . . . for the hard work
and long study, it now gets its reward.

Its teacher was tough. We know well the white
beard of that old man.
Now, we want to hear about the green
and the blue; and it knows all about it!

Earth, happily out of school now, plays
with the children. We want to catch you,
happy Earth. The happiest one succeeds.

Oh, all that the teacher taught it, the load,
all this printed in roots and long,
massive trunks: it sings, it sings it out.
- (trans. J. Christensen)

III. Marche funèbre accompangnée d'un incident mineur (III. Funeral march with a minor accident)

G'ganggali ging g'ganggali g'gang ga
g'gang g'gang g'
g' g' g' g' g' g'
g' g' g' g' g' g'
gang g' gang g'
gang ga g'gang ga g'
ganggali g'ganggali g'ganggali
g'ganggali g' g'ganggali g'
g'ganggalilili ging
g' g' g' g' g' g' g' g' gali ging
g'gung g'gung.
- *Adolf Wölfli*

Hyn (This) - Marc Satterwhite

Hyn (This) is a setting of a poem by Welsh writer Euros Bowen (1904-1988). While on sabbatical in the UK for the school year 2009-2010 I was planning to write a number of pieces for my colleagues at the University of Louisville School of Music, including one for the choir and its director, Kent Hatteberg. I was having difficulty finding a text, but finally while traveling in Wales I came across this poem in the booklet for a CD, also entitled *Hyn*, by the Welsh traditional group, Carreg Lafar. They don't do a musical setting of it themselves, but use it as a sort of extended epigraph for the CD.

Bowen was educated in Wales and later at Oxford, becoming an Anglican priest and holding various posts until his retirement. He was active in the Welsh language movement, and twice won the Bardic Crown at the National Eisteddfod of Wales (the most important of the many Welsh poetry competitions). He wrote in Welsh, but also provided English versions of most, if not all, of his poems. I was tempted to try to set the Welsh, but reluctantly decided that it would put too many obstacles in the way of performances, at least outside of Wales.

The piece begins with a simple chordal setting of the first four lines. After that, in a faster section, short motives are tossed around the choir. Then, the choir divides into two semi-choruses, with one recapping the opening chordal music, while the other continues developing the short motives. After a buildup, the music returns to a slower tempo for the main climax. Finally there is a brief coda, which returns us to both the opening words of the poem and the E-major chord of the first sonority.

HYN
Hyn yw bywyd tragwyddol:

ennyd
bywyd
yn anadl y byd:

y gwreiddyn yn y ddaear,
yr yn y awyr,

yr hedyn yn y pridd,
y ffrwyth yn y pren,

y dynfnder yn heigio yn y môr
ac uchder yn cnydio'r wybren,

marwolaeth y machlud
a genedigaeth y wawr

yn wyrdd yn y cnawd,
yn felyn yn y gelfyddyd.
- *Euros Bowen, used by permission*

THIS
This is eternal life:

Life's
moment
in the world's breath

the root in the earth,
the wings in the air,

the seed in the ground,
the fruit on the tree,

the depth teeming in the sea
and height fructifying the sky,

the sunset's death
and the dawn's birth,

green in flesh,
golden in art.

Contact - Richard Burchard

Contact was composed for *Voces Novae*, Louisville, Frank A. Heller III, Artistic Director, and was premiered by the ensemble on May 23, 2010. It is set to poetry by Frederick Smock, chair of Bellarmine University's English Department. The composer creates a lush harmonic texture through his use of 7th, 9th, and 11th chords.

Contact
In the middle of the tree an eye is watching.
Do you not feel its gaze when you pass by?
Even the little tree standing alone by the street speaks your name
that you might hear and respond in kind.
- *Frederick Smock*

Zwei Wølfli-Lieder (Two Wölfli Songs) - Per Nørgård

Both texts for these two contrasting choral compositions are by the schizophrenic artist, Adolf Wölfli (1864-1930), and exhibit the division between the idyllic and the catastrophic that identify Wölfli's creativity and work (about 20,000 pages of prose, poetry and painting, among other things). In the 1980s, all of this inspired Nørgård to compose spontaneously and dramatically – at times drastically and ferociously – with expression often polarized between the two extremes, bucolic and cataclysmic. In the Fourth Symphony (with its two movements, "Indian Rose Garden" and "Chinese Witch Sea") and in the opera, *Det Guddommelige Tivoli (The Divine Circus)*, it is expressed in large format, while the choral works demonstrate the same in miniature. In *Abendlied* ("Evening Song") we meet Wölfli in the rare evening calm of sundown (that however, is threatened by dark shadows near the end) – which is then swept aside by harmful, angry accusations against God in the work that follows, "Halleluja, the Lord is crazy." Incidentally, this melody is the only one of Wölfli's musical notations that can be deciphered – in the mental institution he often played a hand-made cardboard trumpet and wrote his music down in a complicated six-line staff. Nørgård arranged the melody for the final chorus in his opera based on Wölfli's story, *The Divine Circus*, when, finally, all of Wölfli's demons sing him to rest with a declaration of love.

- *Per Nørgård (adapted, trans., J. Christensen)*

Abendlied. ("Dia, ist mis liaba Schatzeli")
Schön ist's der Dämmerstunde:
Traulichem, Alleine sein
Tiefes Schweigen in der Runde
Blasses Träumen wiegt mich ein.
Auf die leicht verhauchten Scheiben
strahlt verbleichend, Abendrot
Gold und weisse Wolken treiben
Schlafen gehen, Schmerz und Not.

Wundersame Märchenfarben:
Wolkenzüge, Welten - Feern
Westlich letzte Sonnen - Garben
Östlich erster, klaarer Steern.
Grau in Grau die Pappeln ragen:
In den Himmel, ernst und stumm.
Gold und weisse Wolken treiben
Schlafen gehen, Schmerz und Not.
- *Adolf Wölfli*

Evening Song
Beautiful is the twilight hour:
Sad, solitary
Deep silence all around
Pale dreams rock me to sleep.
On the lightly-fogged panes
shines the fading evening glow
Golden, white clouds drifting
Off to sleep, pain and trouble.

Wondrous tinges of fairy tales:
Cloud parades, Worlds – Fairies
Westward, the last rays of the sun
Eastward the first, clear stars.
Grey on grey, the poplars tower:
In the heavens, serious and silent
Golden, white clouds drifting
Off to sleep, pain and trouble.
- *(trans. J.Christensen)*

Halleluja

Halleluja - der Herr ist verrükt:
Fuxende Mädchen sind krummgebückt.
Ich reiche dem Bösen gewiss nicht die Hand:
Gott schütze und segne das Vatterland
Und wenn du nicht mehr auf Erden wirst sein,
dein Toot Hier Keinen betrübet.
So will ich es laut in die Wolken schrei'n:
Dass ich Dich unsagbahr geliebet.

- Adolf Wölfli

Halleluja

Halleluja, the Lord is crazy:
Frivolous girls are badly bent over.
I won't shake the hand of the evil man:
God protect and bless our Fatherland.
And when your time on earth is done,
no-one will be sorry for you.
Then I will shout it loud to the clouds:
that I loved you more than words can say.

- (trans. J. Christensen)

University Cardinal Singers

Kent Hatteberg, *director*

Soprano I
Emily Nash
Sarah Nettleton
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Jessica Banet
Lydia Cox
Erin Keesy
Yun Sun Kim *
Claire Mosley

Alto I
Ruthanne Fulton *
Kristin Hale
Bomi Lee *
Na-Rae Lee *
Holly Riggs

Alto II
Katie Allen
Sarah Barker
Nicole Bass
Carlisle Schoner *
Amber Whittaker

Tenor I
Ricky Lynn Case II
Joshua Hein *
Cody Martin

Tenor II
Robert Carlson
Josh Hamilton
Christopher R. Kent *
Geoffrey Wallace
Andrew Wheaton

Bass I
Jon Fejes
Nicholas D. Gray
Jacob Hein
Kyungouk Ko *
Michael Lancaster
Phillip Morgan

Bass II
Josh Brooks
Anders Davidsen
Tyler Dippold
Austin Echols
Nick Pappe
Mason Stewart

* *graduate student*

University Collegiate Chorale

Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Lauren Dillman
Samantha Lilly
Emily Nash
Sarah Tubbesing
Kelly Welding
Sabrina Wellendorff
Kelli White

Soprano II
Jessica Banet
Lydia Cox
Virginia L. Henley
Rachel Hobbs
Emily Howes
Jessica Kastor
Erin Keesy †
Yun Sun Kim *
Angela Stephens *

Alto I
Laura Campbell
Laura Elizabeth Davis
Erin Heckmann
Bomi Lee * †
Na-Rae Lee *
Claire Mosley
Katie A. Palmer
Holly Riggs
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Melanie Brison
Ruthanne Fulton *
Vicky Lubbers
Carlisle Schoner *
Aryauna Stull
Amber Whittaker

Tenor I
Ricky Lynn Case II
Joshua Hein *
Ian M. Hooper
Cody Martin
Daniel Reed

Tenor II
Robert Carlson
Bradley Detro
Christopher R. Kent * †
Nick Peak
John Sida
Geoffrey Wallace
Andrew Wheaton
Trevor Zwick

Bass I
Marquese Carter
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas D. Gray
Jacob Hein
Kyungouk Ko *
Ethan James McCollum
Phillip Morgan
Kevin Oziminski

Bass II
Josh Brooks
Aaron Coomer
Jay Coughlon
Anders Davidsen
Tyler Dippold
Thomas Eastham
Austin Echols †
Nick Pappe
Mason Stewart

† *section leader*
* *graduate student*

the New Music Festival presents

University New Music Ensemble
University Symphony Orchestra

Friday, November 12, 2010 at 8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

University New Music Ensemble
Frederick Speck, *director*

Sonata for Viola and Percussion (1960) — Peter Sculthorpe (b. 1929)

Timothy Eshing, *viola*
Jimmy Weixler, *percussion*

from *Trilogy - pastoral and psychedelic* (1995)
Song — Daniel Worley (b. 1967)

Joey Crane, Grant Powell & Parker Scinta, *guitars*

Allegro (1994) — Jaan Rääts (b. 1932)

Kaitlin Doyle, *violin*
Joey Crane, *guitar*

from *Two Awakenings and a Double Lullaby* (2006)
Double Lullaby — Aaron Kernis (b. 1960)

Jasmine Davis, *soprano* Rebecca Neely, *violin*
Parker Scinta, *guitar* Nick Blain, *piano*

from *Momentum* (Cello Concerto No. 2) (2007-2009)
Together — Per Nørgård (b. 1932)

Jacob Kullberg, *cello soloist*
Lauren Cannady, *flute* Teil Buck, *oboe*
Amber Richeson, *clarinet* Jackie Royce, *bassoon*
Nancy Waring, *horn* Brad Curtin, *trumpet*
Ian Gregory, *trombone* Sam Rouster, *percussion*
Lydia Falconnier, *harp* Rene Orth, *piano*
Rebecca Neely & Selena Koo, *violins*
Michael Hill, *viola* John Marietta, *cello*
Aaron May, *double bass*
Frederick Speck, *conductor*

Smash (2005) — Jennifer Higdon (b. 1962)

Amy Ensel, *flute* Samantha Holman, *clarinet*
Kaitlin Doyle, *violin* Geoff Britton, *viola*
Byron Farrar, *cello* Jonathon Carter, *piano*
Hiroshi Fukuoka, *conductor*

INTERMISSION

University Symphony Orchestra
Kimcherie Lloyd, *director*

Voyage into the Golden Screen (1968) — Per Nørgård

Doing (1968) — Per Nørgård
I'll Do It (Allegro moderato)
You Can't Do That (Allegro)
It's Done (Lento e lontano)

"I can believe in things that are true" (2010) — James Young (b. 1984)

Premiere
Matthew Butterfield, *conductor*

Spark for Cello and Orchestra (2010) — Krzysztof Wolek (b. 1976)

Premiere
Jacob Kullberg, *cello soloist*

Insectum for orchestra and fixed electronics (2010) — Allison R. Ogden (b. 1979)

Premiere

PROGRAM NOTES

Selections by the University New Music Ensemble

Allegro - Jaan Rääts

Allegro for violin and guitar was written for Florian Meierott and Jacob Ruppel. In this work, the violinist and guitarist reciprocate roles of presenting line against pulsing excitations, the combined energy leaving a strong physical impression.

Sonata for Viola and Percussion - Peter Sculthorpe

Sonata for Viola and Percussion evokes an earthy sound and atmosphere of the ruggedness of the Sculthorpe's Australian outback. There is an intensity in its sparseness and a keen austerity in the interplay of the paired instruments. After a 1964 performance, it was described by Roger Covell of *The Sydney Morning Times* as, "A rigorously static work. The sonata, the dry gongs and desert glare of its percussion encircling the lonely human agony of the viola, exists in a climate in which emotion is all the fiercer for being half-stifled and haltingly articulate."

***Double Lullaby* from *Two Awakenings and a Double Lullaby* - Aaron Kernis**

Double Lullaby, by Aaron Kernis, combines the texts of two timeless nighttime airs, Humperdinck's "Lullaby" from the "fairy tale" opera, *Hansel and Gretel,* and the traditional American spiritual, *Angels Watching Over Me,* forming a setting that claims simplicity on its surface and sophistication in its broader unfolding tapestry. Its harmonic language is at times quite luscious, but without overdone sentimentality or candy-coating.

Scored for soprano, violin, guitar and piano, the soprano and violin parts often intertwine as duo partners, with the violin line extending the commentary and embroidering ideas first advanced in the vocal part. The expansive shaping of time is also reinforced by the delay in incorporating the guitar as a partner, this event not occurring until the work comes to the reflective repetitions of the text, "Angels watching over me," at a point that the work is poised to enter the *coda.* The work was commissioned by the San Francisco Conservatory of Music with funding from the Fleishhacker Foundation, and dedicated to Kernis's twins, Jonah and Delphine.

When at night I go to sleep,
Fourteen angels watch do keep;
Two my head are guarding,
Two my feet are guiding,
Two are on my right hand,
Two are on my left hand,
Two who warmly cover,
Two who o'er me hover,
Two to whom is given
To guide my steps to heaven.
- *Engelbert Humperdinck (1854-1921)*

All night, all day,
Angels watching over me, my Lord.
All night, all day,
Angels watching over me.

Sun is a-setting in the west,
Angels watching over me, my Lord.
Sleep my child, take your rest;
Angels watching over me.

All night, all day,
Angels watching over me, my Lord.
All night, all day,
Angels watching over me.

When at night I go to sleep,
Angels watching over me, my Lord.
Pray the Lord my soul to keep,
Angels watching over me.
- (American Traditional Spiritual)

Together from _Momentum_ (Cello Concerto No. 2) - Per Nørgård

The great Carl Nielsen once commented that titles of musical works "may be seen as a kind of road sign into music's own domain."

For Per Nørgård, the "road sign" into the musical world of his second cello concerto was the title *Momentum*, for the word captures the expanding dimensions – physical as well as musical – in the work's four movements. Gaining strength and velocity as it progresses, the concerto begins with the solitary state, a *Monologue*, in the first, and ends with one of accumulation, or *Infinity*, in the last. In the second movement, *Together*, the orchestra joins the cellist dispelling the isolation of the first, and as the solo line works through its encounter with its partner (exercising along the way the often-microtonal relationship between two notes – as close to each other as they can be), it learns that it takes two to tango! *Together* was composed as a wedding gift for the cellist Jakob Kullberg – the composer's brilliant interpreter and good friend – became the second movement. The cello part is extremely demanding, not least because it requires the soloist to constantly change expression, from introvert reclusiveness to extrovert leadership.

- Based on Per Nørgård's note to the score.

Smash - Jennifer Higdon

Smash bursts with rhythmic interplay, a sense of "whole ensemble" pulsation, and an accumulation of energy that surges to a release. Scored for flute, clarinet, violin, viola, cello and piano choirs of sounds at first contrast and then merges into a combined rhythmic and figural mosaic.

Selections by the University Symphony Orchestra

Voyage into the Golden Screen (Rejse Ind I Den Gyldne Skærm) - Per Nørgård

> *Since my earliest youth I cherished a dream of a new kind of music where everything was interconnected in a kind of delicate latticework that radiated out in all sorts of wave forms–yet which still formed one melody.*

In *Voyage Into the Golden Screen* Per Nørgård has carefully worked out the means for each member of the audience to "lay a route through the music" and to experience a new freedom in listening, a process that is achieved in the two movements by two different means.

The first movement is an exploration of the changing relationship between two sound complexes based on notes that are very close together, one on G and the other on a quarter-tone above G. Played in just intonation, the frequencies "beat" against each other and create a constantly-changing shimmer in the strings.

In the second movement, all instruments play the same constantly moving melodic line, each one in a tempo that is faster or slower than the central flute melody multiplied or divided by two: the eighth-notes in the flute are heard as sixteenths or thirty-seconds in other instruments, or quarters, half-notes, whole-notes in still other

ones. The melodic motion and patterns occur at different speeds and with different timbres throughout the movement. As in the first movement, listeners are encouraged to follow a single strand, a pair or even the entire complex, as the music moves through time.

The title of the work was taken from a song by the Scottish folk singer Donovan. The image that inspired the composer was not so much the contrast between east and west as the idea of being on a voyage from one to the other. Composed in 1968, this is perhaps the most radical music he ever composed at any given time in his career.

- Jean Christensen

Doing - Per Nørgård

A set of three variations on a Beatle's tune, "You Can't Do That" from their album, *A Hard Day's Night*, *Doing* was composed in 1968 when the "youth revolution," with its focus on pop culture, was in full swing. True to his nature, Nørgård was one of the few "serious" composers to take it seriously–in a humorous sort of way. With the rise of a half-step and fall of a third, the opening of the accompaniment for the Beatle's tune has an affinity with the first notes of the composer's "infinite row," but other than that each variation has its own point of reference as reflected in its title. Originally composed for clarinets, brass and percussion, this version is for brass and a percussion group expanded to include mallets.

- Jean Christensen

"I can believe in things that are true" - James Young

Just a little over a minute long, this piece serves as a prelude to the larger *Symphony in Seven*, which will be premiered this upcoming spring by the University of Louisville Symphony Orchestra. The music is a fanfare of two elements: mechanized, cycling gestures confront an architectural melody repeated throughout the orchestra. Eventually, it all builds to the point of collapse. The titled quotation comes from the book *American Gods*, by Neil Gaiman.

- James Young

***Spark* for Cello and Orchestra - Krzysztof Wolek**

This two-minute-long miniature was written for Jakob Kullberg and the University of Louisville Symphony Orchestra on the occasion of the 2010 University of Louisville New Music Festival. While *Spark* is a complete piece in and of itself, the intention is to develop it into a larger Concerto for Cello and Symphonic Orchestra, but as with sparks off flint, who knows exactly where it will land.

- Krzysztof Wolek

***Insectum* for orchestra and fixed electronics - Allison R. Ogden**

Insectum was written in Louisville in the summer of 2010. The fixed electronics were created using Max/MSP. *Insectum* was written in honor of the multitudes of living creatures whose experience of this planet is nothing like our own, but who are nonetheless equal claimants to life upon this earth.

- Allison R. Ogden

University Symphony Orchestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Rodney Younger and Bryen Warfield, *managers*
Amy Ensel, *librarian*
Felix Borges, *assistant librarian*

First Violin
Rebecca Neely †
Selena Koo
Mike Lambert
Marina Konishi Comfort
Steve Kinnamon
Brittney Washam
James Stinnett
Mary Grace Reed
Kate Doyle * (Golden Screen)

Second Violin
Gabrielle Boguslaw *
Catherine Tyree
Courtney Schisler
Alexander Moore
Rebecca Markowski
Courtney Morrison
Jacob Head
Elizabeth Lemmon
Hannah Chalk
Malinda Weiner

Viola
Michael Hill *
Elena Dias
Geoff Britton
Prangchat Fakto
Rachel Miller
Sydney Fogle

Cello
Felix Bourges *
John Marietta *
Lindsey Becker
Ryan Snapp
Jared Latta
Nick Volpert
Chelsea Getty
Laurel Yoder

Bass
Matthew Boothe *
Eli Raines
Felice Howard
Jordan Wright
Aaron May
Aaron Shockley
Grant Jacobs
Sam Zaconne
Karli Bailey
Catherine Craig
Ben Heckel
Jake Siener

Piccolo
Keilah Washington

Flute
Lauren Cannady *
Sarah Carney
Baely Slaton
Amy Ensel ° (Golden Screen)

Oboe
Teil Rochelle *
Caitlin Dolenc
Lexie Langella

Clarinet
Samantha Holman *
Dylan Lloyd
Alex Ravitz
Jessica Lynn

Bass Clarinet
Alex Ravitz

Bassoon
Jackie Royce *
Paul Tromba

Horn
Nancy Waring *
Jennifer Pope
Ben Taylor
Elizabeth Metzger
Ian Wolfe
McKenna Hynes

Trumpet
Michael Teglasi *
Brad Curtin
Halston Soder
Micah Holt

Trombone
Ian Gregory *
Phil Steinmetz

Bass Trombone
Joe Murrell

Tuba
Adam Edwards *
Bryen Warfield
Brandon Neal

Percussion
John Carey *
Tony Johnson
Amanda Roberts
Sam Rouster
James Weixler
Rodney Younger

Piano
Krista Wallace-Boaz °

Harp
Lydia Falconnier

† *concert mistress*
* *principal*
° *faculty*

GUEST ARTIST BIOGRAPHIES

Peter Herresthal graduated with honors from The Norwegian State Academy of Music after studies with Professor Isaac Schuldman and Professor Magnus Ericsson. As a soloist he has appeared at numerous Norwegian and international music festivals, such as those at Risør and Schleswig-Holstein, and has received excellent reviews for his recitals and many performances with orchestras in Europe and Japan. Through his concert activity and recordings, Peter Herresthal has become a prominent interpreter of contemporary music, and in 2002 was named "Performer of the Year" by the Norwegian Society of Composers.

He has been nominated four times for the Norwegian Grammy Award, winning in 2002 for his recording on BIS of the complete violin music by Arne Nordheim. This recording received high praise from international critics, for instance from Philip Clark, who wrote as follows in The Strad Magazine: "This CD leaves an overwhelming impression of composer and soloist in complete understanding . . . Herresthal stamps his personality on the piece and turns Nordheim's lavish gestures into meaningful musical discourse." In 2002 Herresthal also received the Norwegian music critics' award in recognition of his performance of Olav Anton Thommessen's violin concerto, Bullseye, with the Bergen Philharmonic at the 50th anniversary of the Bergen International Festival. Then in 2010, he won a second Grammy for his recording for Simax of Jon Øivind Ness's concerto, *Mad Cap Tootling,* with the Oslo Philharmonic.

From 2002-2008 Peter Herresthal was a professor at the Royal College of Music in Stockholm and from 2002-2008 at Edsberg Manor, an annexe to the Stockholm Royal College of Music. He is now Professor of Violin at the Norwegian State Academy of Music and is Visiting Professor at the Royal College of Music in London. Together with Magnus Ericsson he is artistic director of The Summer Academy at Voksenåsen, Norway. He is also co-founder and jury member of the "Norwegian Soloist Award" presented annually at the Bergen Festival.

Peter plays a GB Guadagnini violin from Milan 1753.

Jakob Kullberg, born in Århus (Denmark), is one of the most promising Danish cellists. He combines solo and chamber performances with teaching at the Royal Danish Academy of Music in Copenhagen. During the years 1998-2005 he studied in Amsterdam, Vienna and Zagreb.

Since his debut in 2007 he has appeared with many Danish orchestras. He has received a number of awards at competitions for soloists and chamber ensembles, including first prizes at the 8th Chamber Competition of Danish Radio (2006) and the 4th Max Reger Competition in Sondershausen in Germany as Trio Aristos cellist (2006), the 2nd Prize at the 1st International Solo Cello Competition in Katowice (2004), and 3rd Prize at the 3rd Danish String Competition (2005). He was artist-in residence, *Carl Nielsen Artist 2008,* as part of the International Carl Nielsen Competition.

He conducted masterclasses at the Oxford Cello School in 2003 and 2004. In 2004 he was the first cellist of the Het Residentsie Orest in The Hague. Since 2004 he has been Artistic Director of the Open Strings Masterclass at Frederiksdal Manor in Denmark.

He has an exceptionally close working relationship with Per Nørgård, who dedicated to Jakob Kullberg a number of chamber works composed for him, as well as the *Sonata No. 4* for solo cello and *Cello Concerto No. 2.*

COMPOSER BIOGRAPHIES

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting in 1981 under Prof. Hermanas Perelšteinas and in composition in 1992 under Prof. Julius Juzeliūnas. From 1980 to 1992 he taught at the Ažuoliukas Music School and since 1992 has directed the famed Vilnius City Municipal Choir *Jauna Muzika*, an ensemble that has won several prestigious awards and performed at the 5th World Symposium on Choral Music in Rotterdam in 1999. He currently teaches in the composition, choral conducting, and voice areas of the Lithuanian Academy of Music and at the Department of Artistic Education of the Vilnius Pedagogical University. He has won several national and international competitions in choral composition, including Florilege Vocal de Tours in France and the Lithuania National Song Festival Award. He serves regularly on International Juries for choral and composition competitions. A versatile musician, he was member of the rock groups *Saulės Laikrodis* and *Antis* (keyboards, vocal); since the reunion of *Antis* in 2007, he continues to compose songs and perform with them.

Choral works, naturally, represent the most significant and substantial part of his creative output. They often reveal the composer's reluctance to depart from the major-minor system: one can find a few instances, where his harmonies, dominated by the third structures, seem to approach modal organization of pitches. In these works, rhythm and melodic contour are inextricably linked to phonetic and semantic characteristics of a given verbal text. Acoustic affinity serves as a basic factor for dynamic development of his forms.

American composer **Eric William Barnum** is currently a DMA candidate in choral conducting at the University of Washington. He holds a BA in Music with emphases in Composition and Vocal Performance from Bemidji State University. He also has an advanced degree in Choral Conducting from Minnesota State University, Mankato. He was named commissioned composer for the 2007 Minnesota All-State Choir. He received an honorable mention in the 2006 Morton Gould Young Composer Competition and was a winner of the 2006 VocalEssence Essentially Choral Competition. He received a Bush Foundation Artist Fellowship and a McKnight Foundation Grant in 2005, and has served as Composer-in-Residence for Kantorei (Denver, 2005-06) and The Rose Ensemble (Minneapolis/St. Paul 2004-05).

Born in Mexico in 1977, **Edgar Barroso** is a PhD Candidate in Music Composition at Harvard University where he works with Hans Tutschku, Brian Ferneyhough, Helmut Lachenmann, Michael Gandolfi and Chaya Czernowin. His education includes a Master in Digital Arts, a Postgraduate Diploma in Composition and Contemporary Technologies and a Bachelor in Music Composition. His works have been interpreted in important forums in North America, Ibero-America, Asia and Europe. During 2006-2009 he received "The Bohemians" (New York Musicians Club) Prize (USA), the Francis Boott Prize in Music Composition (USA), 1st Prize at the Jurgenson International Composition Competition for young composers (Russia), Best Audio Award from International Black&White Multimedia Festival (Portugal), he was the Grand Prize Winner of the Harvard University Live Electronics International Composition Competition (USA), 3rd Prize at the Ensemblia 2007 International Composition Competition (Germany), and he has also been awarded by the State Institute of Culture (Mexico) with the "Artistic Trajectory in Music Composition Grant". He has received commissions from the DAAD (2006) Deutscher Akademischer Austausch Dienst, (Germany) and the PHONOS Foundation (Spain) among others. In 2005 he was a Scholarship Holder of the Music Technology Group. Barroso also received the Fellowship for the Audiovisual and Music for Young Creators given by the University Institute for Audiovisual (Barcelona). He is currently holding a CONACYT – Fundación México en Harvard Fellowship and a Film Study Center at Harvard Fellowship for the creation of a Multimedia Operetta "Zezenilli". In addition he is currently a member of the Open Source Creation Group. He has scored music for film, documentary, audiovisuals, animation, short films, installations and experimental video among other audio visual collaborations. Barroso continues instrumental practice as a cello player, exploring diverse techniques of improvisation with/out live electronics.

Richard Burchard, Associate Professor and Music Department Chair at Bellarmine University, teaches Composition, Music Technology, Music Theory and World Music. He also teaches in the Kentucky Institute for International Studies in Salzburg, Austria. Richard writes primarily for *a cappella* choir and his music has been performed throughout the U.S. and Europe. Richard was named the Kentucky Music Teachers Association 2008

Commissioned Composer and is published with Gentry Music under the Bruce Rogers Choral Series, exclusively distributed by Hal Leonard. Richard holds both BM and MM degrees from the University of Louisville. For more information and samples of his works visit his web site at www.richardburchard.com.

Ryan Cayabyab (born Raymundo Cipriano Pujante Cayabyab but known as Mr. C) is a renowned Filipino composer, conductor, and music director. He began piano studies at an early age, and received a Bachelor of Music degree in composition from the University of the Philippines-Diliman. After his studies, he became a professor for the Department of Composition and Music Theory at the University for some twenty years. He was Executive and Artistic Director of the now defunct San Miguel Foundation for the Performing Arts. He was also a resident judge for the only season of *Philippine Idol* in 2006. *Ryan, Ryan, Musikahan,* the television show, has won fourteen awards as Best Television Musical Show and for Mr. Cayabyab, the Best Show Host in various television award-giving bodies. Likewise, as an artist, producer, arranger, and composer, he has won eighteen awards from the recording industry for various commercial recordings. His works range from full-length ballets, theater musicals, choral pieces, a mass set to unaccompanied chorus, and orchestral pieces, to commercial recordings of popular music, film scores and television specials. His music has been featured in numerous Filipino movies.

Cayayab's current projects include the *Ryan Cayabyab Singers,* a group of seven young adult singers comparable to his prior group *Smoky Mountain* in the early 1990s. After FreemantleMedia decided not to renew the *Philippine Idol* franchise, Cayabyab transferred to rival show *Pinoy Dream Academy* (season 2) as the show's headmaster in 2008. He was the first Filipino Grand Prize Winner in the 1st Metro Manila Popular Song Festival in 1977.

Yen-Ting Cho comes from Taiwan, and is a PhD student at the Royal College of Art in London. His main interests are architecture design, interaction, design and animation. He is currently researching on the possible dialogue between architecture and human computer interfaces.

Ēriks Ešenvalds is one of Latvia's leading young composers, and has composed numerous orchestral, chamber, choral, vocal, and piano works that have been performed in Europe and the USA. He studied at the Jazeps Vitols Latvian Academy of Music, where he graduated in 2002. He is currently studying composition at the Academy as a post-graduate with Selga Mence. Among his honors are two Jazeps Vitols scholarships (1999, 2002) and the Vernissage Musical Centre and New Creation Foundation Scholarship (2000). In the USA, he received an Honorable Mention in the competition of the International Clarinet Association (1999, for *Impressions of Saaremaa*) and in Germany, his *From the Dim and Distant Past* was performed at the festival Young.Euro.Classic in Berlin (2002). His *Legende de la femme enmurée* for mixed choir won the 53rd UNESCO International Rostrum in the Young Composers category in 2006. Ešenvalds has served as music minister at the Riga Vilandes Baptist Church since 1999 and in 2002 became a member of the State Academic Choir *Latvija,* which has inspired a number of recent choral compositions.

Dr. **Guy Forbes** currently serves as the Associate Conductor of Choirs and Chair of Music Education at Millikin University in Decatur, Illinois. A native of Jacksonville, Florida, Dr. Forbes received the MM in conducting from Florida State University and the PhD in Music Education from the University of Florida. Previous positions range from conducting the Men's Glee Club and Women's Chorale at the University of Florida to conducting community choirs, and from public school teaching and church music positions to conducting musical theatre. On the Millikin campus Dr. Forbes conducts the Millikin Chamber Chorale and Freshman Women's Ensemble. He also teaches conducting and the upper level vocal music education courses.

Out of a desire to see more quality contemporary compositions for choirs, Dr. Forbes recently began to compose. His first composition, *Ave Maria* (SSAA), was awarded first prize in the treble-voice category for the 2005 Roger Wagner Contemporary Choral Composition Contest.

Jennifer Higdon is a 2010 Pulitzer Prize winner for her *Violin Concerto.* She currently teaches composition at the Curtis Institute.

Edward Jacobs (b. 1961, Brookline, MA) began playing violin at age eight, but abandoned that at age eleven – upon hearing a friend's jazz quartet – in favor of the saxophone. Work at the University of Massachusetts, Amherst (BA, 1984) in jazz performance and arranging (Jeff Holmes) and composition (Sal Macchia, Robert Stern) was followed by study in composition (Andrew Imbrie, Olly Wilson, Gerard Grisey) and conducting (Michael Senturia) at the University of California, Berkeley (MA, 1986) and at Columbia University (composition with Chou Wen-Chung, Mario Davidovsky, Marty Boykan, George Edwards; conducting with George Rothman) where he completed the DMA in 1993.

In 2005 Jacobs' work as a composer of both instrumental/vocal and electronic was recognized by a Charles Ives Award of the American Academy of Arts & Letters. The Academy's citation reads "Edward Jacobs's music masters the 'virtual' and 'real' sound habitats and embeds them into a unified and consistent single space with grace, broad orchestral imagination and expressivity. Jacobs's music is immediately engaging, attractive and intellectually demanding."

Jacobs teaches at East Carolina University, where his activities have also included the founding and direction of the Annual NEWMUSIC@ECU FESTIVAL, begun in March, 2001.

Described by the New York Times as possessing "fearless originality and [a] powerful voice," **Aaron Kernis** has earned a reputation as one of the leading composers of his generation. His principal composition teachers included John Adams, Jacob Druckman, Morton Subotnik and Charles Wuorinen. Among his significant career achievements are a 1998 Pulitzer Prize for his second string quartet, musica instrumentalis, and the 2002 Grawemeyer Award for *Colored Field* for cello and orchestra.

Douglas Knehans is the Thomas James Kelly Professor of Music at CCM and has been the recipient of awards and honors from the American Music Center, the National Endowment for the Arts, the Australia Council Performing Arts Board, Yale University, the MacDowell Colony, Opera Australia, The National Symphony Orchestra, The Kennedy Center, Carnegie Hall, Meet the Composer and a host of others.

He has been a guest lecturer in Composition and Electronic Music in Poland, Singapore, Australia, the United States and Canada and held fellowships in Kiev, Rome, Prague, Melbourne and Cracow.

Knehans has fulfilled commissions in virtually every medium from dance to opera, to radio, television, film and the music for concert stage in music praised by *The Washington Post* as music that is "beautiful" and "tells an exciting story;" by *The Miami Herald* as "wildly inventive;" and by *The Australian* as "brilliantly catchy and eerily bright." He wrote music to the short film *A Song of Air* which was invited to the prestigious *Un Certain Regard* section of the Cannes Film Festival and a score of others worldwide. His music to the PBS documentary *Animal, Vegetable, Mineral* was nominated for an EMMY Award.

Knehans's music is available on ERM Media, Crystal Records, Move Records, New World Records and ABLAZE Records. In September of 2010 he was awarded a third prize in the 1st International composers competition MUSICA RELIGIOSA 2010 in the Czech Republic for his THREE PSALMS for *a cappella* SATB choir.

Alvin Lucier was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus which devoted much of its time to the performance of new music. Since 1970 he has taught at Wesleyan University where he is John Spencer Camp Professor of Music. Lucier has pioneered in many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space.

Mr. Lucier performs, lectures and exhibits his sound installations extensively in the United States, Europe and

Asia. He has visited Japan twice: in 1988 he performed at the Abiko Festival, Tokyo, and installed *MUSIC ON A LONG THIN WIRE* in Kyoto; in 1992 he toured with pianist Aki Takahashi, performing in Kawasaki, Yamaguchi and Yokohama. In 1990-91 he was a guest of the DAAD Kunstler Program in Berlin. In January 1992 he performed in Delhi, Madras, and Bombay, and during the summer of that year was guest composer at the Time of Music Festival in Vitaasari, Finland. He regularly contributes articles to books and periodicals. His own book, *Chambers*, written in collaboration with Douglas Simon, was published by the Wesleyan University Press. In addition, several of his works are available on Cramps (Italy), Disques Montaigne, Source, Mainstream, CBS Odyssey, Nonesuch, and Lovely Music Records.

Kevin Memley, an accomplished pianist and composer, is an instructor of Music Theory and Technology at Clovis East High School in California. He directs the Kingsburg Community Church choir and accompanies several groups in the San Joaquin Valley. He has studied privately under Paulette DeLorto, Rhonda Fleming, Jesse Whittington, and Dan and Heather Bishop. His unique blend of contemporary harmonies and intricate rhythms provide an unmistakable experience for both performer and audience. Memley has a wealth of choral literature varying from festival music to vocal jazz to church music. He has also composed for orchestra, solo piano, flute, and brass ensembles. In addition he has written scores for feature films including *Final Encounter* (performed by Chapman University, Dr. William Hall) and *Daim Duab*, a film in Hmong.

Lithuanian composer **Vytautas Miškinis** entered the Azuoliukas Boys' Choir at the age of seven, and at twenty-five became its artistic director, a post he still holds today. He graduated as a choral conductor from the Lithuanian Academy of Music in 1976. He conducted the Kaunas' State Choir and the Vocal Ensemble *Museum musicum* for several years, and won prestigious awards at numerous national and international competitions with the choirs. He is currently Professor of Choral Conducting at the Lithuanian Academy of Music. He serves as President of the Lithuanian Choral Union and is the Artistic Director and Chief Conductor of the Lithuanian Song Festival. He has lectured and held seminars on the subject of music education and conducting in Lithuania and abroad, and has participated in numerous national and international choral events as composer, adjudicator, and advisor. His compositions include over 100 motets, 13 masses, a Magnificat, and approximately 300 secular songs.

Professor Miškinis is well-known to local audiences, as the University of Louisville Choral Department has previously commissioned him on two occasions to write pieces for them. He dedicated a third piece, *Laudate pueri, Dominum*, to Kent Hatteberg and the Cardinal Singers, which they performed at the Harmonie Festival in Lindenholzhausen, Germany in May 2005 and were awarded a special prize for the outstanding interpretation of a world premiere.

Scott Neff took up composition sometime during high school on the outskirts of Cleveland, Ohio. After warming up with theory lessons and composition camps at the Cleveland Institute of Music, he went on to the University of Chicago and ended up with a degree in music composition and mathematics in 2008. While in Chicago, he studied composition with Marta Ptaszynska, Krzysztof Wolek, and Kotoka Suzuki as well as computer music with Howard Sandroff. Scott seems to have traded the Midwest for the even more humid Mid-Atlantic, for he currently resides in Baltimore with his girlfriend. Apart from intermittent composing, he teaches high school mathematics.

A native of Joliet, Illinois, **Ron Nelson** was born December 14, 1929. He received his BM degree in 1952, the MM in 1953, and the DMA degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993.

In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions - the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Dr. Nelson has received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the USAF Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts.

An advocate for pioneering art and music, multi-media collaborations and cross-cultural partnerships, electro-acoustic composer **Allison Ogden** began studying composition at age 13 with Andrew Waggoner of Syracuse University. In 1997 she entered the Eastman School of Music as a double major, where she studied clarinet and composition. It was during her time at Eastman that she became passionate about computer/electro-acoustic/multi-media works, after studying at the Eastman Computer Music Center. In 2001 she moved to Chicago and entered the doctoral program at the University of Chicago, receiving her PhD in composition and computer music from that institution in June, 2008. Dr. Ogden is the cofounder of the Chicago-based new music group the FireWire Ensemble, which is dedicated to presenting acoustic, electro-acoustic and multi-media works by young and contemporary composers. Her music has been performed throughout the United States and Europe, most recently at the International Computer Music Conference in Belfast, the 2009 Spark Festival of Electronic Music and Arts, the New York City Electroacoustic Music Festival, SEAMUS 2009, the University of Iowa, the New Music Miami Festival and the University of Louisville's New Music Festival. She currently lives in Louisville and teaches music and composition at Jefferson Community and Technical College, The University of Louisville and Indiana University Southeast. Dr. Ogden recently celebrated the birth of her daughter with her husband and fellow composer Dr. Krzysztof Wolek.

Electroacoustic composer and visual artist, **Émilie Payeur** presents musical art forms that are clearly influenced by the psychedelic era of the 1960's, surrealism, abstract arts and experimental film. The way she approaches her work, Emilie perceives herself as a sound painter and wants to transpose and adapt visual art and experimental cinema techniques to electroacoustic music. In Fall 2010, she entered the master's degree program at the University of Montreal, under the guidance of Robert Normandeau. Her works have been played in the Women's Electroacoustic Listening Room (California, USA, 2009), the Festival Futura (Paris 2009), the Festival Longueur d'Ondes (Brest, 2009) and also in Texas and in Kentucky in 2010. She won third place in the SOCAN Foundation for Young Composers Contest (Montréal, CAN, 2009), a residency at the University of North Texas (Denton, Texas, 2009), a prize obtained during the 36th International Contest of Bourges, 2009 and a prize at The University of Louisville Young Composer Competition for New Electro-acoustic Music (Louisville, Kentucky, 2010). In 2010, she also won third place in the Canadian Electroacoustic Community's JTTP competition.

Vincent Persichetti was born in Philadelphia in 1915 and has lived there his entire life. A major figure in American music in the 20th century, both as a composer and as a teacher of composition, he taught at the Juilliard School for most of his professional life. Some of his students were Einojuhani Rautavaara, Leonardo Balada, Steven Gellman, Peter Schickele (P.D.Q. Bach), Michael Jeffrey Shapiro, and Philip Glass. As a performer, he was known as a virtuoso organist and pianist, and as such, the bulk of his compositional output is for those two instruments. He wrote a significant number of orchestral works as well, and these works have been performed by virtually all major American orchestras.

The music of **Anthony Plog** has been performed in over thirty countries around the world. He is the recipient of numerous grants and commissions, including the National Endowment for the Arts (for the American Brass Quintet), the Malmö Symphony (Sweden), the Utah Symphony, the GECA Brass Ensemble in France, the Chicago Chamber Musicians, the University of Texas at Austin, the St. Louis Brass Quintet, the National Repertory Orchestra, and the Evansville Philharmonic Orchestra.

Anthony Plog has had a rich and varied career as a trumpet soloist before turning exclusively to composition. He has been principal trumpet with many different orchestras, including the San Antonio Symphony, the Los Angeles Chamber Orchestra, the Malmö Symphony, the Stockholm Royal Philharmonic Orchestra (Japan tour 1992) the Basel Symphony, and the Buenos Aires Symphony (Germany and Holland tour 1997). He was a founding member of the Fine Arts Brass Quintet and the Summit Brass, and has appeared with many other stellar

chamber music organizations such as the Chicago Chamber Musicians, Chamber Music Northwest, St. Louis Brass Quintet, etc.

Since being appointed to his first teaching position in 1976, Anthony Plog has taught at various institutions around the world, including California State University at Northridge, the University of Southern California, the Music Academy of the West (where he was also honored with their Distinguished Alumni award), the Schola Cantorum (Basel, Switzerland), the Malmö Music Academy, and the Academia di Santa Cecilia in Rome. He has been a Professor at the Staatliche Hochschule für Musik Freiburg im Breisgau since 1993.

Trained as a pianist, Estonian composer **Jaan Rääts** completed studies at the Tartu Music School 1952. He later graduated as a composer from the Tallinn Conservatory. His music relies on visceral, rhythmic energy and clearly audible formal structure.

John Ritz's work focuses primarily on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. He has received commissions from the Nouvel Ensemble Moderne, the 21st Century Piano Commission Competition, Duo Velocities percussion duo, trombonist Elliot Chasanov, violinist Chia-Ying Hsu, and choreographer Justin Jacobs, among others.

Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile. His music has been performed at various conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Spark Festival of New Music and Art, the Sound and Music Computing Conference (SMC), the San Diego New Music and Arts Festival, the Florida Electroacoustic Music Festival (FEMS), Electronic Music Midwest (EMM), and the Maverick New Music and Arts Festival.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as in continental Europe, England, China, Korea, Japan, Australia, Latin America, and South Africa. Among the groups and individuals who have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the Verdehr Trio, eighth blackbird, Earplay, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, tubist Gene Pokorny, and clarinetist Richard Nunemaker. He has received residencies at the MacDowell Colony, Yaddo, and the Atlantic Center for the Arts. He has given masterclasses at the Cleveland Institute of Music and Yonsei University (Seoul, South Korea). A native of Texas, Marc Satterwhite is a graduate of Michigan State University and Indiana University and was for several years a professional orchestral bassist before switching his emphasis to composition. He taught in Indiana, Michigan, and Texas before coming to the University of Louisville, where, besides his teaching responsibilities, he is director of the Grawemeyer Award for Music Composition. He was the winner of the University of Louisville President's Award for Outstanding Scholarship, Research, and Creative Activity in 2002. For more information see www.MarcSatterwhite.com.

A member of the American Academy of Arts and Letters, **Joseph Schwantner** received the Pulitzer Prize in 1979 for his orchestral composition *Aftertones of Infinity* and his compositional career has been marked by numerous other distinctions and awards. His early accolades include three BMI Student Composer Awards, the Bearns Prize, a Guggenheim Foundation Fellowship, and many other awards, grants and fellowships. In 1985 his life and music were the focus of a television documentary entitled *Soundings*, produced by WGBH in Boston for national broadcast. That same year his work, *Magabunda "Four Poems of Agueda Pizarro,"* recorded on Nonesuch Records by the St. Louis Symphony, was nominated for a 1985 Grammy Award in the category "Best New Clas-

sical Composition." Schwantner was again nominated for a Grammy in 1987 in the same category for his work *A Sudden Rainbow*, also recorded on Nonesuch by the St. Louis Symphony.

Schwantner's *Percussion Concerto*, among the most often performed of contemporary concert works, was commissioned for the 150th anniversary season of the New York Philharmonic in 1995. His list of commissions from numerous other leading orchestras and organizations include those from the National Symphony Orchestra, Boston Symphony Orchestra, St. Louis Symphony Orchestra, San Diego Symphony, Chamber Music America, Fromm Music Foundation, Naumburg Foundation, Chamber Music Society of Lincoln Center, Los Angeles Chamber Orchestra and the Saint Paul Chamber Orchestra, among many others.

Born in Launceston, Tasmania, in 1929, **Peter Sculthorpe** was educated at Launceston Church Grammar School, the University of Melbourne and Wadham College, Oxford. He is now Emeritus Professor at the University of Sydney, where he began teaching in 1963. He has also taught at music institutions and universities both within and outside Australia, and he holds honorary doctorates from Tasmania, Melbourne, Sussex, Griffith and Sydney. In 1977 he was appointed OBE and in that year he was the recipient of a Silver Jubilee Medal. He was appointed AO in 1990.

Sculthorpe's catalogue consists of more than 350 works and, apart from juvenilia, a good part of it is regularly performed and recorded throughout the world. The composer has written in most musical forms and almost all his works are influenced by the social climate and physical characteristics of Australia. Furthermore, Aboriginal and Torres Strait Island music, and the gamelan music of Indonesia have been significant influences upon his musical language.

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition, is a Programming Committee Member of the Warsaw Autumn Festival and serves as a Director of the University of Louisville New Music Festival.

His pieces have been performed at international festivals such as the Warsaw Autumn Festival, the University of Louisville New Music Festival, SEAMUS, SPARK, the International Computer Music Conference, the Audio Art Festival, the Annual International Contemporary Dance Conference, Musica Polonica Nova, the International Sound Engineering Conference and the ISCM World Music Days, among others. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP as well as awards and grants including, among others, the Chicago Arts Grant from the University of Chicago Arts Planning Council, 2006, and the first prize for *Mobile Variations* at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques-Bourges - 2007.

He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, his daughter Keira and a wannabe plumber and full-time drain inspector, the ever-loquacious cat Arya.

James Young began studying composition in San Antonio, Texas, receiving a BM at Trinity University. Moving slowly north, he received his MM in Composition, studying with Steve Rouse, at the University of Louisville, where he played bassoon in the orchestra under Kimcherie Lloyd. He has just started a DMA at the Peabody Conservatory in Baltimore, where he has found a place in Michael Hersch's studio.

UNIVERSITY OF LOUISVILLE COMPOSITION PROGRAM

As composers, teachers, and performers, University of Louisville composition graduates continue to make vital and visible contributions to new music in America today. The resources, faculty, facilities, and events at the UofL School of Music offer exceptional opportunities for a thorough education in the fields of music composition and theory, as well as unique opportunities to hear and study a broad range of musical styles. A core curriculum emphasizes recent compositional techniques as well as traditional tonal materials, with numerous classes in analysis, counterpoint, orchestration, and special seminar topics.

The University of Louisville composition program includes three full-time faculty members with excellent records of commissions, performances, recordings, and awards. Steve Rouse, Marc Satterwhite, and Krzysztof Wolek all compose for traditional acoustic media. In addition, Wolek is active as an electro-acoustic composer and directs the digital music studio. Director of Bands Frederick Speck is a distinguished composer in his own right and occasionally teaches composition.

The School of Music is home to the Grawemeyer Award for Music Composition, one of the most significant prizes for music composition in the world. The Grawemeyer Collection, which is available for students' use, contains nearly three thousand entries from composers around the world. This is one of the best collections of new music in the world today. Winners of the Grawemeyer Award for Music Composition visit campus for lectures and master classes and often establish ongoing relationships with the School of Music.

The annual New Music Festival, the Grawemeyer Award, and numerous guest artist new music concerts regularly bring distinguished performers and composers to campus. UofL student composers have frequent opportunities to work with guest composers in master classes and individual lessons. Guest composers have included John Adams, Thomas Adès, Simon Bainbridge, Leslie Bassett, Pierre Boulez, Unsuk Chin, Michael Colgrass, John Corigliano, Sebastian Currier, Tan Dun, Donald Erb, John Harbison, Karel Husa, Aaron Jay Kernis, Libby Larsen, Peter Lieberson, György Ligeti, Shulamit Ran, Kaija Saariaho, Steven Stucky, Augusta Read Thomas, Joan Tower, George Tsontakis, Chinary Ung, Ellen Taaffe Zwilich, and many others.

Composition students at the University of Louisville School of Music present several concerts of their own new works each year, performed by students and faculty of the school. Every student composer concert is professionally recorded, and participating student composers receive a free copy of concert CDs. About every two years a compilation CD is produced from these recital recordings. The most recent editions are *Fresh Stuff 2005* and the *Premiere Collaborative* CD featuring Trio Arsenal.

The Division of Composition and Music Theory offers BM and MM degrees with an emphasis in either composition or music theory. University of Louisville composition graduates secure positions in some of the nation's finest graduate programs. They are often accepted into programs of choice, and many receive financial aid in the form of teaching assistantships, fellowships, or scholarships. Recent graduates have excelled in such composition programs as the Eastman School of Music, the University of Missouri-Kansas City, the University of Maryland, the University of Michigan, SUNY-Buffalo, the University of Texas at Austin, Arizona State University, and the Royal Academy of Music in London, and many others.

For more information, including faculty bios and more online audio samples, visit:
http://louisville.edu/music/composition

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

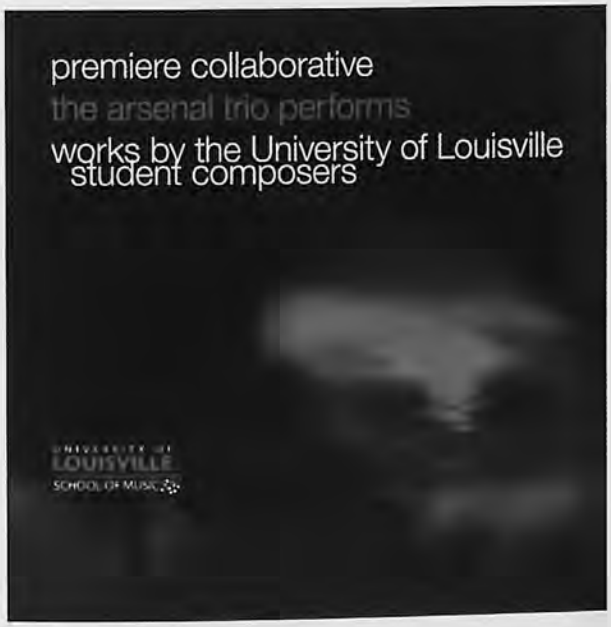
The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.

LATEST CD OF STUDENT COMPOSITIONS

The Division of Theory and Composition has released a new CD of student compositions. The ***premiere collaborative*** CD was performed by the Arsenal Trio and features the work of six University of Louisville student composers: Shaun Crowdus, Christian Gentry, Adam Hardin, Jeremy Podgursky, Chris Seal, and Aaron Stepp. Their works were written specifically for the Arsenal Trio, which was in residence at the School of Music for five days in November 2006. During the ensemble's residency, they rehearsed with each composer, presented a concert at the 2006 New Music Festival, and recorded each work under the supervision of the composer. These recording sessions were later edited and mastered for release as ***premiere collaborative.***

premiere collaborative is the fourth student composer CD released by the Division of Theory and Composition since 2002. The first three CDs (*Fresh Stuff 2001, 2003,* and *2005*) were compilations of recordings of performances at the University of Louisville.



Upcoming New Music Events at the School of Music 2010-2011

(All events are admission free and held in Margaret Comstock Concert Hall, unless otherwise noted. Events are subject to change.)

Wednesday, November 17 - 8:00 p.m.
University Student Composers present a concert of premieres

Friday, December 3 - 7:00 p.m. (Bird Recital Hall)
Electronic & Computer Music with the Improvisation Ensemble

Thursday, February 3 - 8:00 p.m.
Guest Artist: Read Gainsford, piano - performing music by Grawemeyer Award winning composers and UofL faculty composer Marc Satterwhite

Tuesday, February 15 - 8:00 p.m.
University Student Composers present a concert of premieres

Friday, February 18 - 7:00 p.m. (Bird Recital Hall)
University Student Composers present Electronic & Computer Music

Sunday, February 20 - 7:30 p.m.
Guest Artist: Bela Keyes, violin - presenting a concert of contemporary violin music

Thursday, March 24 - 8:00 p.m.
University Student Composers present a concert of premieres

Wednesday, April 6 - 8:00 p.m.
University Student Composers present a concert of premieres

Thursday, April 7 - 7:00 p.m. (Bird Recital Hall)
Electronic & Computer Music

Tuesday, April 12 - 8:00 p.m.
University New Music Ensemble

Thursday, April 14 - 7:00 p.m. (Bird Recital Hall)
University Student Composers present Electronic & Computer Music

UofL School of Music
502-852-6907
louisville.edu/music
facebook.com/uoflmusic

To receive occasional e-mail notices of new music events at UofL, please send an e-mail to **newmusic@louisville.edu** *with the word "subscribe" in the subject line.*

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Louisville Brass And Friends

Brass Gala

Sunday Evening
January 10, 2010
7:30 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
Thank you.

Louisville Brass

Michael Tunnell & Herbert Koerselman, *trumpets*
Bruce Heim, *horn* Brett Shuster, *trombone*
John Jones, *tuba*

Friends

Gregg Alvarez, Steven Cocchiarella, Reese Land, Don Johnson III,
Stacy Simpson, Michael Swope & Mike Teglasi, *trumpets*

Colin Dorman & Kathryn Swope, *horns*

Audrey Zinniger & Ian Gregory, *trombones*

Anastasi Fafalios, *bass trombone* David Centers, *euphonium*

Ric Mattingly & Sam Rouster, *percussion*

TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Concerto Grosso, Op. 3, No. 9 — Antonio Vivaldi (1678-1741) arr. Jean-Francois Taillard

Louisville Brass

Can You Read My Mind — John Williams (b. 1932)

What a Wonderful World — Bob Thiele & George David Weiss (1922-1996)(b. 1921)

University of Louisville Horn Ensemble

Aaron Coomer, McKenna Hynes, Camilynne Haddix, Emma Keller, Elizabeth Metzger, Kathryn Swope*, Ben Taylor, Justin Warner, Ian Wolfe

**assistant director*

Bruce Heim, *director*

Military Fanfare — David Buhl (1781-1860) arr. Don Johnson

Sonata for Five Clarini — Anonymous (Kremsier ca. 1670)

Duet — Anonymous (Modena ca. 1690) arr. Don Johnson

Kentucky Baroque Trumpets

Gregg Alvarez, Steven Cocchiarella, Wayne Collier, Joseph van Fleet, David Hummel, Don Johnson, Don Johnson III, Reese Land, Mike Teglasi & Michael Tunnell, *trumpets*

Brett Shuster, *sackbut*

Jack Ashworth, *organ*

Ric Mattingly, *tympani*

INTERMISSION

Louisville Brass and Friends

Canzona Duodecimi Toni — Giovanni Gabrieli (c.1554/1557-1612)

The Brave Matador — Celso Guscan, arr. Rafael Méndez, trans. David Hickman

Gregg Alvarez, Reese Land & Michael Tunnell, *trumpets*

Londonderry Air — Traditional Irish Anthem

Brett Shuster, *trombone*

Stardust — Hoagy Carmichael (1899-1981)

Bruce Heim, *horn*

Philip Jones Story — Jan Koetsier (1911-2006)

- Fanfare
- Choral
- Pavane
- Sinfonia
- Kontrapunkte
- Marsch
- Les Adieux (farewell to Philip Jones)

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UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

2010

HONOR CHOIR FESTIVAL

Dr. Kent Hatteberg, *Conductor*

Bomi Lee, *Accompanist*

with the

UNIVERSITY OF LOUISVILLE

COLLEGIATE CHORALE

Margaret Comstock Concert Hall
Monday, January 11, 2010
7:00 P.M.

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PROGRAM

COLLEGIATE CHORALE

Fünf Gesänge, Op. 104 — Johannes Brahms (1833 - 1897)
- I. Nachtwache I (1888)
- II. Nachtwache II (1888)
- III. Letztes Glück (1888)
- IV. Verlorene Jugend (?1886)

Twelfth Night (Op. 42, No. 1) (1969) — Samuel Barber (b. 1910 - 1981)

Four Reveries (1995) — William Hawley (b. 1950)
- I. Echo
- II. Remembrance

A Drop in the Ocean (2006) — Ēriks Ešenvalds (b. 1977)
(*In Memory of Mother Teresa*)
Erin Keesy, *soprano*

Chuva no Rio (1992) — Alfredo Moura (b. 1964)
Lydia Cox, *soprano*
conducted by the composer

The Battle of Jericho (1984) — arr. Moses Hogan (1957 - 2003)
Erin Keesy, *soloist*

HONOR CHOIR

Regina Coeli, KV 276 (?1779) — W.A. Mozart (1756 - 1791)
Erin Keesy, *soprano* Carlisle Schoner, *alto*
Ricky Lynn Case II, *tenor* Austin Echols, *baritone*
Bomi Lee, *accompanist*

Crucifixus — Antonio Lotti (c. 1667 - 1740)

Honor Choir 2010

Soprano

Spencer Barber, Presentation Academy
Carmen Baum, Livingston Central HS
Mary Beth Blackburn, Eastern HS
Bethany Blair, John Hardin HS
Danielle Curtsinger, Spencer Co. HS
Katherine Depenbrock, Lexington Catholic HS
Shelby Fox, Bullitt Central HS
Lauren French, Christian Academy-Lou
Jeannie Hankins, Atherton HS
Jami Hart, Lafayette HS
Bailey Haskell, Atherton HS
Raquel Heacock, Christian Academy-Lou
Kailey Marshall, Lafayette HS
Olivia Martin, Lou Youth Choir/Christian Acad.
Ashley Mattingly, Bullitt Central HS
Kathryn Mattingly, Presentation Academy
Sara Meadors, Williamsburg HS
Whitney Menser, Lou Youth Choir/South Oldham HS
Noel Moutardier, Bullitt Central HS
Alyssa Parrott, Williamsburg HS
Alyssa Pendleton, South Oldham Co. HS
Kelsey Reid, Jeffersontown HS
Meredith Renz, Eastern HS
Mariah Richardson, North Bullitt HS
Raven Sellers, Williamsburg HS
Anna Whitaker, Harlan Independent
Taryn Wise, Presentation Academy
Catherine Wright, Lexington Catholic HS

Alto

Abbey Abraham, Harlan Independent
Cordelia Addington, Atherton HS
Chelsea Allen, Lexington Catholic HS
Katlyn Bowman, Lou Youth Choir/Brown School
Hannah Buckley, Eastern HS
Lauren Collins, North Bullitt HS
Jevontai Dixon, Jeffersontown HS
Morgan Doss, Harlan Independent
Elizabeth Franklin, Lou Youth Choir/ Assumption HS
Kimberly Fugate, John Hardin HS
Amber Graves, Bullitt Central HS
Lindsay Harper, John Hardin HS
Hannah Johnson, Lafayette HS
Margaret Leer, Lexington Catholic HS
Vicky Lubbers, South Oldham Co. HS
Kara Meadors, Harlan Independent
Makayla Moore, Eastern HS
Rebecca Rafla, Christian Academy-Lou
Kristin Sears, Williamsburg HS
Megan Shofner, Atherton HS
Chloe Skaggs, Jeffersontown HS
Sharon Smith, Livingston Central HS
Brittany Stewart, North Bullitt HS
Ashley Wise, John Hardin HS
Hannah Yates, Lafayette HS

Tenor

Kristofer Anderson, Atherton HS
Jeremy Bell, Harlan Independent
Corey Bennett, Harlan Independent
Michael Berger, St. Xavier HS
Joshua Cline, John Hardin HS
Elias Eells, Lou Youth Choir/Oldham Co. HS
Jacob Endris, St. Xavier HS
Bradley Faulkner, Williamsburg HS
Andrew Hamley, Lafayette HS
Kelsay Jones, Christian Academy-Lou
Houston Miller, North Bullitt HS
Jacob Priddy, St. Xavier HS
Austin Prince, South Oldham Co. HS
Chase Ramage, Livingston Central HS
Michael Robb, Christian Academy-Lou
Patton Scott, Lexington Catholic HS
Bailey Sommer, Eastern HS
Andrew Stairs, St. Xavier HS
Nick Teale, Atherton HS
Blake Wilson, Lexington Catholic HS
Alex Woods, Eastern HS

Bass

Stephen Baker, Christian Academy-Lou
William Carey, Lexington Catholic HS
Steven Charny, Eastern HS
Raphael Chou, Atherton HS
Chase Cunningham, Christian Academy-Lou
Taylor Dant, Lou Youth Choir/YPAS
Travis Eicher, North Bullitt HS
David Fare, Eastern HS
Jonathon Gentry, North Bullitt HS
Paul Heintzman, St. Xavier HS
Jordan Helms, Christian Academy-Lou
Torian Jewell, Jeffersontown HS
Kevin Johnson, Lou Youth Choir/Highlands Latin School
Justus Kellond, South Oldham Co. HS
Branigan Lawrence, John Hardin HS
Alec Oziminski, Mt. Joliet HS (TN)
Kevin Oziminski, Mt. Joliet HS (TN)
Thomas Rallis, St. Xavier HS
Blake Ryan, John Hardin HS
Austin Scott, Conner HS
Jacob Stoffle, Harlan Independent
Ethan Tomlinson, St. Xavier HS
Wood Van Meter, Lafayette HS
Charles Vanderhoof, John Hardin HS
Alex Weaver, Atherton HS
Kevin Zeillmann, St. Xavier HS

Upcoming Choral Events at the University of Louisville

January 28-29, 2010: Collegiate Chorale, Voces Novae, Choral Arts Society perform Giuseppe Verdi's Requiem with the Louisville Orchestra
January 30, 2010: All-State Choral Rehearsal for high school students
February 19, 2010: 7th Annual Comstock Chamber Choir Competition
February 20, 2010: Middle School/High School Solo/Ensemble Contest
February 28, 2010: Chorale, Card. Singers, Univ. Chorus performance
March 28, 2010: Collegiate Chorale and Choral Arts Society perform works by Schumann, Fauré, and Finzi
March 29, 2010: Chorale, Card. Singers, Univ. Chorus performance
April 18, 2010: Wind Ensemble, Card. Singers, Chorale performance for members of the 2010 Kentucky Ambassadors of Music
May 5, 2010: State High School Choral Festival
June 30 - July 15, 2010: Kentucky Ambassadors of Music European Tour
July 26 - August 12, 2010: Cardinal Singers perform at the Taipei (Taiwan) and Beijing (China) International Choral Festivals

Am Neujahrstage (1843) — Felix Mendelssohn (1809 - 1847)
(from *Sechs Sprüche*, Op. 79)

Alleluia (1998) — Paul Basler (b. 1963)

Stephen Causey, *horn* Bomi Lee, *piano*

Dieu! qu'il la fait bon regarder (1898) — Claude Debussy (1862 - 1918)
(from *Trois Chansons*)

To Be Sung on the Water (Op. 42, No. 2) (1969) — Samuel Barber (b. 1910 - 1981)

Witness — arr. Damon H. Dandridge (b. 1977)

Phillip Morgan, Marybeth Christman, *soloists*

THE CHORAL DEPARTMENT OF THE UNIVERSITY OF LOUISVILLE WOULD LIKE TO EXPRESS SPECIAL THANKS TO THE FOLLOWING HIGH SCHOOL CHORAL DIRECTORS FOR THEIR COOPERATION IN HELPING MAKE THIS FESTIVAL POSSIBLE.

School	Director
Atherton High School	Nan Tate
Bullitt Central High School	Amy Cuenca
Christian Academy of Louisville	Lindsay Buege
Conner High School	Nancy Leisl
Eastern High School	Lori Knapke
Harlan Independent School	Marybeth Christman/Marilyn Schraeder
Jeffersontown High School	Tamara Stewart
John Hardin High School	Phyllis Westfall
Lafayette High School	Ryan Marsh/Laura Howard
Lexington Catholic High School	Adam Becken
Livingston Central High School	Josh Johnson
Louisville Youth Choir	Terri E. Foster
Mount Joliet High School (TN)	Sandy Elliott
North Bullitt High School	Justin T. Romney
Presentation Academy	Catherine Smith
Saint Xavier High School	Rick Knoop
South Oldham High School	Haley Reed
Spencer County High School	Natalie Hall
Williamsburg High School	Jackie Melton

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Lauren Dillman
Jessica Kastor
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Jessica Banet
Erica Blankenship
Lydia Cox
Christina Hatfield
Rachel Hobbs
Emily Howes
Erin Keesy+
Yun Sun Kim*
Angela Stephens*
Jenifer Thomas

Tenor I
Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth*
Daniel Reed
Trevor Zwick

Tenor II
Trey Alexander
Robert Carlson
Zach Groves
Josh Hamilton
Christopher Kent*+
Tyler Morris
Geoff Wallace

Alto I
Katie Allen
Erin Heckmann
Bomi Lee*+
Claire Mosley
Holly Riggs
Abigail Skaggs
Emely Stratton

Alto II
Sarah Barker
Nicole Bass
Shareika Fisher
Katie A. Palmer
Carlisle Schoner
Amber Whittaker

Bass I
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas Gray
Jacob Hein
Kyungouk Ko*
Phillip Morgan
Zach Thomas

Bass II
Josh Brooks
Aaron Coomer
Jay Coughlon
Thomas Eastham
Austin Echols+
Nick Pappe
Mason Stewart

**graduate assistant*
section leader

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Josué Ramírez, *piano*

Student of Vernon Cherrix

Graduate Student Recital

Wednesday Evening
January 13, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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Thank you.

TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

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PROGRAM

Chromatic Fantasy and Fugue in D minor BWV 903 — Johann Sebastian Bach (1685-1750)

Sonata in Eb Op. 81a, *Das Lebewohl (Les Adieux)* — Ludwig van Beethoven (1770-1827)

I. *Das Lebewohl* (Adagio-Allegro)
II. *Abwesenheit* (Andante Espressivo)
III. *Das Wiedersenen* (Vivacissimamente)

INTERMISSION

Vallée d' Obermann — Franz Liszt (1811-1886)

Sonata Op. 1 — Alban Berg (1885-1935)

PROGRAM NOTES

Chromatic Fantasy and Fugue in D minor BWV 903
Johann Sebastian Bach

Bach produced his most important works for the keyboard during his Cöthen period (1717-1723). The first version of the Chromatic Fantasy and Fugue (1720) comes from this period; it was later revised in Leipzig in the year 1730. The opening section of the Fantasy is written mainly in blocked chords which provide the base for improvisatory figurations that continuously build tension through a sequence of modulations, ending in a cadence on the dominant chord. After the array of drama in the first section, recitative-like fragments bring the piece to more distant keys through another series of modulations. The fantasy concludes with a sequence of descending diminished harmonies over a D pedalpoint. The fugue, built on a subject of four ascending chromatic notes maintains the chromaticism previously presented in the Fantasy. Written in three voices, the fugue builds to a powerful climax.

Sonata in Eb Op. 81a, *Das Lebewohl (Les Adieux)*
Ludwig van Beethoven

Each movement of this sonata has a descriptive title given by Beethoven. The first movement *Das Lebewohl* (departure), refers to the departure from Vienna of Archduke Rudolf on May 4, 1809 in a time when the city had been occupied by Napoleon's army and was written between 1809 and 1810. The first movement opens with an Adagio, where the three first descending chords surprisingly lead to C minor instead of E-flat, the main key for the movement. This brief introduction suggests sadness before the journey, a journey that begins seventeen measures later, in the energetic Allegro. The melody used in the first three descending chords gives the movement a particular unity, and the descending melody becomes not only a motive, but also a distant remembrance of a fellow friend. The long Coda brings back that same theme in a canonic way and the movement ends with two strong V-I chords.

The second movement *Abwesenheit* (absence), features constantly diminished seventh harmonies to create a feeling of loneliness. It gives the impression of being in AA form, but the recapitulation is in a different key. This movement becomes a short but expressive link between the two livelier movements of the Op. 81 a, and connects directly to the third movement without interruption.

The last measures of the second movement prepare the following striking

and energetic B-flat seventh chord (dominant of E flat) which opens the last movement: *Das Wiedersenen* (the return); the chord is prolonged through a series of arpeggios until the return of the key of E flat. Like the first, the third movement is written in sonata-allegro structure. The movement is filled with brilliance and the sixteenth notes maintain a non-stop drive that gives a sense of conclusion before the Coda, marked Andante. A brief return to the fast tempo concludes the piece, and one of the most brilliant last movements of Beethoven's complete sonatas.

Vallée d' Obermann
Franz Liszt

The term tone poem can be applied to piano music as well as to orchestral works. A tone poem is a descriptive piece that usually has titles related to literary or descriptive references; such is the case of *Vallée d' Obermann*. It is based on a romantic novel by Senancour which was popular during Liszt's time. *Vallée d' Obermann* is Liszt's most complex work in his *Première Année, Suisse* (1835-1837), from his *Années de Pelègrinage*. The most important feature that gives unity to this work is the thematic transformation in the hands of the composer. The piece can be divided into three sections. First, a lyrical and meditative section opens with the descending theme and leads to the intimate dolcissimo; a second section, begins as a Recitativo, where the theme transforms and culminates in the stormy appassionato and the presto tempestuoso. In the final section, marked dolce, the theme appears in E and once again builds up to a fff molto agitato that leads to an ascending E arpeggio which gives the impression of conclusion, but not before Liszt restates the theme once again. The piece offers many moods and Liszt's writing for the piano and constant thematic transformation give the piece a character of non-stop renewal.

Sonata Op. 1
Alban Berg

Alban Berg wrote only two piano works, a set of variations from 1908 and the piano sonata. His one movement Piano Sonata Op. 1 was written between 1907 and 1908 in a period where Berg was already studying with Arnold Schönberg but was not yet writing twelve tone music. The sonata has a special place in the piano literature. It shows some of Berg's most significant characteristics: emotional depth, lots of color and special sonorities. The piece is written in sonata-allegro form. Although it opens and closes with cadences to B minor, it stands at the border of tonality and atonality. The sonata is full of augmented chords, whole tone scales and a constant outlining of the tritone. The contrapuntal elements contribute to the thick

texture and each section leads to an intense emotional climax. Although written in the twentieth century, the Sonata Op. 1 hearkens back to the nineteenth. The work offers a wealth of Expressivism and Wagnerian Romanticism that has attracted many pianists, making it the most performed work for the keyboard of the New Viennese School.

Kentucky Center

Chamber Players

January 17, 2010

Comstock Concert Hall

(No Program Provided)

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Honor Concert Band

Amy I. Acklin, *director*

Honor Symphonic Band

Greg Byrne, *director*

Honor Wind Ensemble

Frederick Speck, *director*

University of Louisville Wind Symphony

Frederick Speck, *director*

Saturday Evening
January 23, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
Thank you.

PROGRAM

Honor Concert Band
Amy I. Acklin, *director*

Joy Revisited (2005) — Frank Ticheli (b. 1958)

Aria Di Chiesa "Pietà Signore" — Alessandro Stadella (1639-1682), trans. Fraschillo

In the Forest of the King " A Suite of Old French Folksongs" (2000) — Pierre LaPlante (b. 1943)
- I. Les Furet
- II. The Laurel Grove
- III. King Dagobert

Honor Symphonic Band
Gregory Byrne, *director*

Tenth Regiment March (2004) — Robert Brown Hall (1858-1907), Arr. Andrew Balent

Unraveling (2006) — Andrew Boysen, Jr. (b. 1968)

Kyoto (2006) — Quincy Hilliard (b. 1954)

Honor Wind Ensemble

Frederick Speck, *director*

Go (1916)	Will Huff (1881-1956)
Sleep (2000/2002)	Eric Whitacre (b. 1970)
Danse Diabolique (c. 1986)	Joseph Hellmesberger (1855-1907) trans. by Tohru Takahashi

University of Louisville Wind Symphony

Frederick Speck, *director*

Festival Overture on The American National Air (1879)	Dudley Buck (1839-1909) trans. Tom Kennedy
After "The Thunderer" (1994)	Ira Hearshen (b. 1948)
Marches from Symphony No. 4 (1952)	Morton Gould (1913-96)

Honor Concert Band

Amy I. Acklin, *director*

Flutes/Piccolo
Sarah Smith (picc)
Marissa Caffee
Hannah Phillips
Alicia Hall

Oboes
Elizabeth Priddy
Molly Terrill

Clarinets
Julia Grzech
Julie Wiseheart
Alison Blessett
Marie Bosworth
Julia Dailey
Lora Lambert
Teresa Miller
Danielle Montgomery

Bassoons
Dana Okruhlica
Sarah King

Alto Saxophones
Brenna Mahoney
Taylor Calvert
Ryland Tucker

Tenor Saxophone
Brian Herald
John Mathre

Baritone Saxophone
Matt Vrancic

Horns
Nathan Baker
Morgan Burkhart
Cassandra Hall
Anna Easter

Trumpets
Chelsea Scott
Travis Cifranik
Jean Leece
Steven Jessie
Tiffany Kennedy
Ian Stanley

Trombones
Hunter Consley
Sam Hornbuckle
Catherine Wherthey
James Thompson

Bass Trombone
Elizabeth Fravert

Euphoniums
Emma Hensley
Jesse Thomas

Tuba
Chelsie Riley
Dhulisha Brown

Percussion
Levi Speth
Devin Bowling
Matt Gathof
Kaitlyn Whitewood

Honor Symphonic Band

Greg Byrne, *director*

Flutes/Piccolo
Rebecca Ruark
Tara Bartley (picc)
Erica Barfield
Lauren Morris (picc)

Oboes
Douglas Harville
Jared Hubbard
Raechel White
Darryl Spencer

Clarinets
Kaitlin Parrish
Chelsea McCallister
Becky Kazi
Allie Weber
Olivia Evans
Stacey Meadows
Elaina Lehto

Bass Clarinet
Stephanie Jones

Bassoons
Terea Larson

Alto Saxophones
Kimberly Thurman
Grace Robertson
Aric Hester

Tenor Saxophone
Jimmy Seaver

Horns
Kenny Jackson
Ethan Miles
Devante Unnikrishnan
Katherine Brodie

Trumpets
Albert Zabel
Cheyenne Brown
Kyle Green
Gabe Muncy
Amber Posey
Katherine Strotman

Trombones
Jordan Evans
Braden Deifel
Jonathan East
Brian Crawford

Bass Trombone
Max Atherton

Euphoniums
Joe Spalding

Tuba
Jared Rose
Ethan Lambert

Percussion
Kierston Cooper
Kaity Skeen
William Seldon
John Hatton

Double Bass
Scott Grindle

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Ashley Jackson (picc)
Amanda McClain
Abbie Nelson
Kelsey Hensley (picc)

Oboes
Justin Reynolds
Meredith Burns
Lindsay Harmon

Clarinets
Cody Robbins
Alex Bullard
Bruno Bedard
Erin Morris
Mark Stewart
Shelby Rissler
Emily Robison

Bass Clarinet
Megan Townsend

Bassoons
Paul Tromba
Heather Martin

Alto Saxophones
Kyle Malone
Jon Driver

Tenor Saxophone
Ben Randall

Baritone Saxophone
Erica Wright

Horns
Matthew DeVore
Carissa Riggs
Audrey Hensley
Hannah Doyle
Sarah Millam

Trumpets
Callie Whorf
Alex Gessner
Michael Fassio
Tyler Thompson
Eddie Huber

Trombones
Matt Durr
Kenta Ito
Collin Pitman

Bass Trombone
James Clark

Euphoniums
Max Payne
Garrett Weeks

Tuba
Ollie Ballew
Ben Spalding

Percussion
Andrea Duvall
Jamie Nash
Ben Blackketter
Michael Homan

Double Bass
Rachel Ison

University Wind Symphony

Frederick Speck, *director*

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Jennifer Van Wie *†	Louisville
Kaila Washington	Louisville
Lauren Cannady	Crestwood
Michelle Schapmire	Vine Grove

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Teil Buck *	Louisville
Jasmine Salm	Papineau, IL
Alexandria Langella	Nashville, TN

Clarinets

Dylan Lloyd *	Louisville
Robert Acosta	Edgewood
Daniel Sogar	Florence
Samantha Holman	Louisville
Megan Ball	Harlan
Kathryn Randall	Louisville
Jessica Lynn	Hartford

Bass Clarinet

Alex Ravitz	Fort Myers, FL

Bassoons

Jacklyn Royce *	Louisville
Phoebe Bell	Elizabethtown

Saxophones

Trent Barrick *	Glasgow
Ryan Olexa	Lombard, IL
Josh Warren	Louisville
Cambron Little	Owensboro

Horns

Kathryn Swope *†	Decatur, IL
McKenna Hynes	Buckner
Emma Keller	Sheldon, VT
Ian Wolfe	Lawrenceburg
Ben Taylor	Shelbyville

Trumpets

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Steven Cochiarella †	Heltonville, IN
Todd Mullins	Louisville
Jon Louden	LaGrange
Robbie Elliott	Lexington
Gregg Alvarez †	Harlingen, TX

Trombones

Ian Gregory *	Centerfield
Tab Langis †	Merrimack, NH
Irene Andhika	Stafford, VA

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Joseph Murrell	Radcliff

Euphoniums

Matthew Byrum *	Louisville
Bill Rossman	Hopkinsville

Tuba

Adam Edwards *	Prospect
Chris Schmidt †	Brandenburg

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Rodney Younger	Indianapolis, IN
Jimmy Weixler	Louisville
Elena Michels	Fort Mitchell

Double Bass

Felice Howard	Indianapolis, IN

Harp

Lydia Falconnier	Knoxville, TN

* principal
† graduate student

Jamey Aebersold

Jazz Quartet

January 25, 2010

Bird Recital Hall

(No Program Provided)

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Molly Goforth, *cello*

Student of Paul York

with

Krista Wallace-Boaz, *piano*

Senior Recital

Wednesday Evening
January 27, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
Thank you.

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PROGRAM

Suite V in C minor, BWV 1011 — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I
- Gavotte II
- Gigue

Sonate — György Ligeti (1923-2006)

- Diologo
- Capriccio

INTERMISSION

Sonata in A Major, Op. 69 — Ludwig van Beethoven (1770-1827)

- Allegro ma non tanto
- Scherzo
- Adagio cantabile-Allegro vivace

PROGRAM NOTES

Suite V in C minor, BWV 1011 **Johann Sebastian Bach (1685-1750)**

Johann Sebastian Bach is one of the most famous composers in modern times though his music was little known in his own lifetime. Unlike many other composers, J.S. Bach did not attach himself to a wealthy noble court but instead remained in Germany for his entire life. This isolation prevented his music from becoming widely known. Bach instead was able to encounter and assimilate the different musical styles of his day by copying and reworking the compositions of famous composers. Bach became well known in Germany for his skill and his ability to incorporate many musical styles into his compositions. Today, Bach's music is recognized as the culmination of the Baroque style.

The Suite V in C minor was composed around 1720, when J.S. Bach was working for the Duke Wilhelm in Weimar. His duties in Weimar included the composition of church music and chamber music to entertain the Duke, as well as directing the orchestra and maintaining the harpsichords and organs of the Duke. More than any of the other solo cello suites, the Suite in C minor explores the idea of polyphony on a solo instrument. In the first three movements, Bach uses register changes and double-stops to create multiple voices, in a sense creating polyphony with a monophonic instrument. Bach sets the first movement in the french-overture style, a popular baroque form consisting of a slow introduction in duple meter followed by a fast section in triple meter. In this prelude, the fast section is set as a four-voice fugue, reinforcing the sense of polyphony by changing registers and using double-stops. In the last three movements of the suite, Bach embraces the monophonic nature of the solo cello by foregoing thick chords and frequent register changes. In addition to changing the texture in the second half of the suite, Bach also changes the mood. In the first half of the suite, Bach uses many diminished chords and emphasizes the related key of F minor. In the second half of the suite the key of E-flat Major is heard more frequently.

Bach also varies the structure of some of the movements in this suite. The baroque suite is made up of a prelude, which is traditionally improvisatory, and several binary dance movements each with their own characteristics. Bach surprises the audience immediately by setting the prelude in a french-overture style instead of in a more improvisatory style. Another surprise comes in the sarabande, a slow dance in triple-meter with an emphasis on the second beat of each measure. Bach creates ambiguity with this sarabande by placing a non-chord tone on the second beat of each measure while placing the most important harmonic note on the third beat of each

measure. This creates an accent on the second beat through dissonance while also creating a strong accent on the third beat as the harmony changes. The second gavotte is also unusual. Gavottes are typically in a duple meter, but in this gavotte Bach creates a feeling of compound meter by writing continuous triplets.

Sonate **György Ligeti (1923-2006)**

György Ligeti was born into a Jewish family in a small town in Transylvania shortly after the First World War. Ligeti's parents recognized his talent early on and enrolled him in the local conservatory to study with the great Hungarian composer Frenec Farkas. However, due to the political situation in Hungary, Ligeti's composition was strictly limited. He was forced to reject any western influences and to write mainly patriotic and folk-influenced music. This included the rejection and suppression of common practice tonality, the new developments of the Second Viennese School (Schoenberg, Webern, and Berg), and developments in electronic music.

The Sonate is one of only three pieces that survive from this "Hungarian" period of Ligeti's composition. Ligeti wrote the Sonate in 1948 for a female cellist with whom he was in love. Unfortunately she rejected both him and his composition and refused to play it. After this disappointment Ligeti attempted to get the Sonate approved for performance by the government. He even revised the piece in 1953 according to the government's wishes, but the composition was rejected again. Despite this rejection, Ligeti remained attached to the piece and took it along with two other compositions when he escaped to Austria aboard a mail train in 1956.

The two movements of the Sonate represent two different elements of Ligeti's compositional style. The first movement, Diologo, shows the strong influence of Hungarian folk music. Though Ligeti does not use traditional harmony, the Diologo has a strong tonal center on the note "D." Ligeti uses dissonances such as the leading tone, the flat-2 scale degree, and the tritone to create forward motion towards "D" and the related notes of "G" and "A." This treatment of dissonance is a characteristic of Hungarian folk music. Also reminiscent of folk music is Ligeti's treatment of the melody. The melody is chant-like in its phrase structure and each phrase is an elaboration of the phrase that came before either through re-harmonization, inversion, or rhythmic variation.

While the Diologo is representative of Ligeti's cultural roots, the second movement of the Sonate, Capriccio, provides a glimpse of Ligeti's personal ideas about the future of music. In his biography, Ligeti describes two recur-

ring images that affected his composition. The first is a dream in which the young György walks into his bedroom and becomes entangled along with several human-sized insects in a giant spider web. Every minute movement only tangles the web further. Similarly, Ligeti describes a childhood visit to a nearby town where his aunt lived. While he was there, he was able to visit a textile factory. He describes the machines as constantly whirring, though all of this motion and repetition resulted in little or no change in the factory. These images manifested themselves in his later music as the "net structure," or many moving lines that create a static texture through constant change. The texture of the Capriccio is made up of fast-moving notes that appear unrelated but actually are variations of a single short melody. In this movement Ligeti creates tension through syncopation and hemiolas, creating a feeling of duple meter within a triple meter framework and placing accents on beats other than the downbeat.

Like Bach in his Suite V in C minor, Ligeti also faces the task of creating a complete composition while using a monophonic instrument. In the first movement, Ligeti contrasts the different ranges of the cello and techniques such as pizzicato and double stops to create the sense of two separate voices engaged in a dialogue. In the Capriccio, divides the movement into three distinct textures of moto perpetuo sixteenth-notes, parallel fifths, and moving eighth-notes over a pedal tone. Ligeti uses many contrapuntal techniques in this movement, and echoes of the Bach cello suites can be heard.

Sonata in A Major, Op. 69 **Ludwig van Beethoven (1770-1827)**

Ludwig van Beethoven was born in Bonn to a musical family, where he received instruction in piano and violin at an early age from his father. He later had the opportunity to study with Christian Gottlob Neefe, a well-connected theater director who ensured that the young Ludwig had opportunities to travel and perform throughout Germany. Beethoven soon gained a reputation for his wonderful compositions, virtuoso performances, and his fiery temper. He supported himself through performing his own works for his noble patrons and by publishing his compositions, mostly chamber music and variations on popular melodies. Around 1800, just as Beethoven was beginning to become financially secure and able to compose as he wished, he began to realize that he was going deaf. This resulted in serious depression as the thirty-year-old Beethoven faced life without ever being able to hear music again. In 1802 Beethoven contemplated committing suicide and wrote the Heiligenstadt Testament, a suicide note to his brothers. However, Beethoven was able to pull himself out of this depression and with the completion of the "Eroica" Symphony in 1804 began his "heroic" period of composition.

The Sonata in A Major, Op. 69 comes from this period in Beethoven's life. Like many of Beethoven's compositions from this period, this sonata is cheerful in nature and seems to embrace warmth and virtuosity. The first movement is a duet that begins with the melody in the solo cello, with the piano responding to the melody five measures later. This call-and-response duet is continued with each theme throughout the movement until it is repeated in the recapitulation. This movement also contains many contrasts between loud and soft dynamics as well as sections of rapid virtuosic figuration and sections of sparse melodic content. The second movement is a fast scherzo. Traditionally, a scherzo consists of two sections, "A" and "B," with a final repetition of the "A" section. In this scherzo, Beethoven writes out two repetitions of "A" and "B" and adds a coda for an overall form of ABABA'. The third movement begins with a beautiful slow introduction that Beethoven originally intended to expand into its own third movement; instead of developing this material, Beethoven simply used it as the introduction to the movement. The theme of the Allegro section of this final movement is actually an inversion of the theme from the first movement. On the whole, this movement is lighter and more virtuosic than the first movement and provides an energetic close to the sonata.

UNIVERSITY OF
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Thursday, January 28, 2010
3:00 p.m.
Margaret Comstock Concert Hall

Convocation

Rhapsody — William Osborne (1906-1979)

Alex Ravitz, *clarinet*
student of Dallas Tidwell

Comments from Dr. Christopher Doane, Dean

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presents

Michael Tunnell,

trumpet, cornet, & corno da caccia

assisted by

Jack Ashworth, *organ*
Laura Lea Duckworth, *soprano*
Lorie Williamson, *alto*
James Rittenhouse, *baritone*
Meme Tunnell, *piano*

Faculty Recital

Thursday Evening
January 28, 2010
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Aria, Jauchzet Gott in allen Landen — Johann Sebastian Bach (1685-1750)
from Cantata 51, *Jauchzet Gott in allen Landen*

Aria, Ach, es bleibt in meiner Liebe — J. S. Bach
from Cantata 77, *Du sollt Gott, deinen Herren, lieben*

Aria, Va tacito e nascosto — George Frideric Handel (1685-1759)
from Opera, Giulio Cesare in Egitto

Paths (1994) for unaccompanied trumpet — Toru Takemitsu (1930-1996)
In Memoriam Witold Lutosławski

INTERMISSION

A Harrier's Odyssey (2009) for corno da caccia and piano — Paul Steinberg (b. 1946)

World Premiere Performance

Adagio for trumpet — Giuseppe Verdi (1813-1901)

Norine Waltz — Herbert L. Clarke (1867-1945)

Jerusalem (1916) — C. Hubert Parry (1848-1918)

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from Cantata 51, *Jauchzet Gott in allen Landen*

Aria, Ach, es bleibt in meiner Liebe — J. S. Bach
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Norine Waltz — Herbert L. Clarke (1867-1945)

Jerusalem (1916) — C. Hubert Parry (1848-1918)

TEXTS

Jauchzet Gott in allen Landen!

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls jetzt ein Opfer bringen
Dass er uns in Kreuz und Not
Allezeit hat beigestanden.

Praise God in all lands!

Praise God in all lands!
What the heavens and the world
Of created things in themselves contain,
Must (His) fame exalt,
And we would to our God
Likewise now a sacrifice bring,
For He has stood by us
At all times in cross and trouble.

Ach, es bleibt in meiner Liebe

Ach, es bleibt in meiner Liebe
Lauter Unvollkommenheit!
Hab ich oftmals gleich den Willen,
Was Gott saget, zu erfüllen,
Fehlt mir's doch an Möglichkeit.

Ah, there is in my love

Ah, there is in my love
Nought but imperfection!
Though I often have the inclination,
To do what God says,
Nevertheless, I find the power lacking in me.

Va tacito e nascosto

Va tacito e nascosto,
quand'avido è di preda,
l'astuto cacciator.
E chi è mal far disposto,
non brama che si veda
l'inganno del suo cor.
Va ecc.

Silently and stealthily

Silently and stealthily
The cunning hunter moves
When he is eager for prey.
And he who is disposed to evil
Does not wish the deceitfulness
Of his heart to be seen.
Silently etc.

A Harrier's Odyssey

As a composer, the biggest thrill I get out of working on any piece is the relationship that develops with the performer(s). It seems like throughout my life, the music that I compose is, by most people's standards, difficult to perform. It is not because I try to accomplish this feat, but rather just the way I hear, internally. Consequently, when I hear a person "kill themselves" trying to bring out all or more than I ever intended musically, on more than one occasion it has certainly brought a tear to my eye. Both Mike and Meme Tunnell are former colleagues and I have had the privilege of working with them in various musical venues. In every case they are the type of people mentioned above who not only make it a joy to deal with musically, but more importantly, they are my friends.

Michael asked me to say a few words about the music, something I usually don't like to do. First, since this written for a new instrument for me: "Corno da Caccia", I took the term caccia literally, which I believe means chase in Italian. As one listens to the piece, it will be easy to identify all the dialog between the horn and piano. Second, since as a composer, rhythm is usually my most active element, I suggest you listen for the 7/8 section, which obviously has its heritage in "Blue Rondo a la Turk".

Sincerely,

Paul Steinberg
Potsdam, NY 1/14/10

Jerusalem

Poem by William Blake (1804)

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark Satanic mills?

Bring me my bow of burning gold:
Bring me my arrows of desire:
Bring me my spear: O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land.

BIOGRAPHY

Michael Tunnell has been Professor of Trumpet at the University of Louisville School of Music since 1988 where he performs with Louisville Brass and conducts the Trumpet Ensemble. The University of Louisville awarded Tunnell the Distinguished Teaching Award in 2003. Tunnell performs as Principal Trumpet and Principal Corno da Caccia with the Louisville Bach Society and as Auxiliary Trumpet with the Louisville Orchestra. A founding member of the brass quintet Sonus Brass, Tunnell has toured the Far East and South America with this group and as a soloist. As a member of Sonus Brass and individually, Tunnell has been a teacher and clinician for the Youth Orchestra System in Venezuela, and a soloist with the Simon Bolivar Orquesta Sinfonica in Caracas. He also is a founding member of the Derby City Brass Band. In addition, he is featured on the Mark Records CD *Sonus Brass Captured* and the Centaur CD *Louisville Brass: Season to Dance* as well as six solo recordings: *Mixed Doubles, Melancholia,* and *Lumen,* on the Coronet label, and *Passages, The Morning Trumpet,* and *à la Chasse* on the Centaur label. He can also be heard on the Sinfonia da Camera of Illinois recording of the Saint-Saens *Septet* and on numerous Louisville Orchestra First Edition recordings. Tunnell is a former member of the music faculties of the University of Southern Mississippi, SUNY-Potsdam College, the University of Illinois and the New England Music Camp. Tunnell is a member of the International Trumpet Guild Board of Directors, and he served as an editor for the ITG Journal from 1978-2000. In the summer of 1999 Tunnell was a featured artist at Lieksa Brass Week in Lieksa, Finland, and in July, 2001 he was a Visiting Professor at the Catholic University of Chile in Santiago. He has served on the Artist Faculty of the National Trumpet Competition and is an artist-clinician for Kanstul Trumpets. Tunnell's degrees are from the University of Tennessee (Bachelor of Music, 1976), The University of Louisville (Master of Music, 1978), and the University of Southern Mississippi (Doctor of Musical Arts, 1982). Tunnell is the 2008 Alumni Fellow of the University of Louisville School of Music. His teachers include Leon Rapier, Allan Cox, Arnold Jacobs, Adolph Herseth and Armando Ghitalla. His students hold positions in prominent colleges and orchestras, and they have enjoyed great success in numerous solo competitions both in the United States and in Europe.

Gary Keller

Guest Saxophone

January 29, 2010

Bird Recital Hall

(No Program Provided)

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Three Hundred Thirty-Eighth Concert
of the Society

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Jesse Mills, *violin*
Nicholas Cords, *viola*
Max Mandel, *viola*
Edward Arron, *cello and artistic coordinator*
James Wilson, *cello*

University of Louisville
Margaret Comstock Concert Hall
Sunday, January 31, 2010
3:00 P.M.

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Program

Four Miniatures, Op 75a (1887) — Antonin Dvořák (1841-1904)
for two violins and viola

Cavatina
Capriccio
Romanze
Elegie

Verklärte Nacht, Op. 4 (1899) — Arnold Schoenberg (1874-1951)
(Transfigured Night)

the original composition for string sextet

INTERMISSION

Grande Sestetto Concertante in E-flat Major — W. A. Mozart (1756-1791)

Allegro
Andante
Finale: Presto

a contemporaneous transcription (1808) for string sextet of Sinfonia Concertante, K. 364 (1779)

The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music.

The Chamber Music Series is dedicated to the memory of

Miriam Weis
(1921-1976)

These concerts are a tribute both to the music community...young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most renowned artists. The Board of Trustees thanks all who contribute to this effort and who help bring meaningful music to us all:

Gerhard Herz Sustainers, Society Sustainers, Benefactors, and Patrons
The Miriam Weis Endowment
The Gerhard Herz Estate
University of Louisville School of Music
Dr. Jean Christensen
WUOL 90.5 FM

Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Ms. Shaunitra Wisdom at (502) 852-6907.

Media support provided by WUOL 90.5 FM.

Next Chamber Music Society Concert

March 14, 2010 - 3:00 p.m.
Takács String Quartet

Verklärte Nacht (Transfigured Night)

Poem By Richard Dehmel

From Weib und Welt (Woman and World)

Zwei Menschen gehn durch kahlen, kalten Hain;
der Mond läuft mit, sie schaun hinein.
Der Mond läuft über hohe Eichen;
kein Wölkchen trübt das Himmelslicht,
in das die schwarzen Zacken reichen.
Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir,
ich geh in Sünde neben Dir.
Ich hab mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
und hatte doch ein schwer Verlangen
nach Lebensinhalt, nach Mutterglück
und Pflicht; da hab ich mich erfrecht,
da ließ ich schaudernd mein Geschlecht
von einem fremden Mann umfangen,
und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
nun bin ich Dir, o Dir, begegnet.

Sie geht mit ungelenkem Schritt.
Sie schaut empor; der Mond läuft mit.
Ihr dunkler Blick ertrinkt in Licht.
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
sei Deiner Seele keine Last,
o sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um alles her;
Du treibst mit mir auf kaltem Meer,
doch eine eigne Wärme flimmert
von Dir in mich, von mir in Dich.
Die wird das fremde Kind verklären,
Du wirst es mir, von mir gebären;
Du hast den Glanz in mich gebracht,
Du hast mich selbst zum Kind gemacht.

Er faßt sie um die starken Hüften.
Ihr Atem küßt sich in den Lüften.
Zwei Menschen gehn durch hohe, helle Nacht.

Two figures pass through the bare, cold grove;
the moon accompanies them, they gaze into it.
The moon races above tall oaks;
No trace of a cloud filters the sky's light,
into which the dark treetops stretch.
A female voice speaks:

I am carrying a child, and not yours;
I walk in sin beside you.
I have deeply sinned against myself.
I no longer believed in happiness
And yet was full of longing
For a life with meaning, for the joy
And duty of maternity; so I dared
And, quaking, let my sex
Be taken by a stranger,
And was blessed by it.
Now life has taken its revenge,
For now I have met you, yes you.

She takes an awkward step.
She looks up: the moon races alongside her.
Her dark glance is saturated with light.
A male voice speaks:

Let the child you have conceived
Be no burden to your soul.
How brilliantly the universe shines!
It casts a luminosity on everything;
you float with me upon a cold sea,
but a peculiar warmth glimmers
from you to me, and then from me to you.
Thus is transfigured the child of another man;
You will bear it for me, as my own;
You have brought your luminosity to me,
You have made me like a child myself.

He clasps her round her strong hips.
Their breath mingles in the night air.
Two humans pass through the high, clear night.

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University of Louisville
Symphony Orchestra

Kimcherie Lloyd, ***director***

with special guest

Daniel Weeks, ***tenor***

Sunday Evening
January 31, 2010
7:30 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
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Thank you.

PROGRAM

Overture to *La Forzza del Destino* (1869) — Giuseppe Verdi (1813-1901)

Another November for Tenor and Orchestra (2009) — Frederick Speck (b. 1955)

Black, frost-cold distance...
...vocalise meccanico
...mirages and apparitions
...the pillars of heaven tremble
...leopards of the moon
...and darkened air

Daniel Weeks, *tenor*

L'oiseau de Feu Suite (1919) — Igor Stravinsky (1882-1971)

Introduction
L'oiseau de feu et sa danse; Variation de l'oiseau de feu
Ronde des princesses
Danse infernale du roi Kastcheï
Berceuse
Final

PROGRAM NOTES

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA's program features three works, two of which represent a different artistic vision of the forces that move our lives. Verdi's Overture to *La Forza del Destino* depicts the caustic realities of doomed love, murder, and destiny with vigorous mid-nineteenth century Italian passion. Stravinsky's 1919 Firebird Suite, one of the glistening crown jewels of the ballet repertoire, exists as a fantastic Russian fairytale with a wholesome happy ending, in the technicolor orchestration of the Rimsky-Korsakov protégé that was the young Stravinsky.

– Program Notes by Cody Gault
BA English and Art History (2011)

La Forza del Destino Overture (The Force of Destiny), 1869 Giuseppe Verdi (1813-1901)

Though Verdi's *La Forza del Destino* had its premiere in St. Petersburg in November of 1862, one of only two foreign commissions ever accepted by the composer, it was not until February 1869 that a revised version of the opera including the now famous overture premiered at La Scala. The 1869 revision has remained the most often performed version, though recent scholarship has resulted in performances of the opera that include material from the earlier Russian editions not heard since the early 1860s.

Verdi's operatic canon is marked by a penchant for the melodramatic and melancholy, with *La Forza del Destino* being arguable the most somber of his works. The opera follows the story of Don Alvaro, a nobleman from South American with Mayan ancestry, and his love for Leonora, a noblewoman from Seville. Leonora's father, the Marquis of Calatrava, disapproves of the match. In a confrontation between the Marquis and Don Alvaro, the Marquis is mistakenly shot when Don Alvaro throws down his revolver in surrender to the Marquis. This causes Don Carlo, Leonora's brother, to vow revenge upon the two lovers, believing them to have purposefully killed his father the Marquis. Leonora flees and takes refuge as a hermit in a monastery. Don Alvaro and Don Carlo, attempting to avoid each other (and Don Carlo attempting to find Don Alvaro under-cover, to get his revenge) join the army under assumed names. They become, through a series of events, great friends. In battle, Don Alvaro is wounded, and thinking his death is near, confides in Don Carlo to destroy some letters he has kept. Don Carlo finds the letters, and upon reading them, discovers the true identity of Don Alvaro. As destiny would have it, Don Alvaro's wounds are not mortal, Don Carlo makes his true identity known, and the two attempt to duel. The other soldiers restrain them from doing so, however, and Don Carlo

leaves to enter the monastery (the same monastery Leonora entered earlier). Don Carlo learns of Don Alvaro's whereabouts, and upon confronting Don Alvaro forces him to duel. Don Alvaro mortally wounds Don Carlo, and rushes into the cave Leonora has resigned herself to in order to ask for aid. The two lovers immediately recognize each other, and Leonora rushes to her dying brother's aid. Don Carlo, as Leonora bends over to comfort him, stabs his sister, and kills her. The opera ends with Don Alvaro in prayer with other members of the monastery.

Such a dark and complicated plot highlights the "force" of "destiny" that would have struck a particularly resonant chord with the somewhat superstitious nineteenth century audience. It was not without critics, though, and several of the revisions Verdi made in the 1860s toned down the tragic element of the plot (for example, in the original ending, Don Alvaro throws himself off a cliff in despair at the death of Leonora). The intense drama and opulent but foreboding music has helped it earn a place among the established operatic repertoire. Interestingly, the dark nature of the work has contributed to the view by several Italian opera artists that the work is cursed – Luciano Pavarotti famously refusing to sing it, in addition to baritone Leonard Warren's sudden on-stage death from a cerebral hemorrhage in Act III as he was singing Don Carlo in 1960.

The seven-minute overture opens with three loud declamations of destiny from the low brass, repeating after a short pause. The strings then sweep the scene into a quiet, but swift, urging before the brass repeat the opening notes. A flute picks up a more subdued and sad tune following another pause, which gradually builds into a dramatic frenzy, ending with high strings sawing away into yet another pause. A series of three solos, by the clarinet, oboe, and flute follow into another section of development that builds into a brass section with a processional feel, until another build to the end of the overture combines the musical material from all the previous sections. A rousing finale, complete with cymbal crashes and brass fanfare ends the overture with a bang – though the feel is not one of a typical overture's celebratory banging, or even a tragic finality, but of a forced and deriding slap-in-the-face by destiny. Verdi was particularly proud of this opera, and its overture.

Another November for Tenor and Orchestra (2009) — Frederick Speck (b. 1955)

Black, frost-cold distance...
...vocalise meccanico
...mirages and apparitions
...the pillars of heaven tremble
...leopards of the moon
...and darkened air

Another November was crafted in response to the rich textures and earthy resonance of lines by nineteenth- and early twentieth-century poets, William Butler Yeats, William Cullen Bryant, Thomas Bailey Aldrich, and Edward Rowland Sill, along with verses from the Book of Job, and the fast-forward, *Vocalise Meccanico.* Together, the texts combine as a collection of utterances of wonder, recognition and remembrance. It was written for Kimcherie Lloyd and the University of Louisville Symphony Orchestra, with Daniel Weeks, tenor.

- notes by the composer

The Firebird Suite, 1919 — Igor Stravinsky (1882-1971)

Introduction – The Firebird's Dance – Variations
The Round of the Princesses
Infernal Dance of King Kashchei
Berceuse
Final

Stravinsky's famed Firebird Ballet was premiered by Diaghilev's Ballets Russes in 1910. It helped establish Stravinsky as an up-and-coming composer, though he was not yet recognized as the cosmopolitan innovator of such works as The Rite of Spring, Petrushka, and others. The Stravinsky of The Firebird, while somewhat forward looking, is deeply rooted in the sounds of his one-time teacher Rimsky-Korsakov, and employed a great deal of both Russian folklore and myth in his ballet story, and traditional Russian folk tunes in the score itself. There are four versions of Stravinsky's Firebird; the original 1910 Ballet, an Orchestral Suite from 1911 with the same orchestration as the Ballet but musical cuts, another Orchestral Suite from 1919 with musical cuts, and reduced orchestration (the version played here, and perhaps most commonly performed), and a final 1945 version with the reduced orchestration of the 1919 suite, but a greater assortment of musical material from the Ballet.

The Firebird tells the story of Prince Ivan, who stumbles into the magical realm of Kashchei, a terrible king (depicted as a grotesque bird-like creature), who is an evil immortal. His soul resides in a golden egg, which he keeps hidden so as to retain his immortality. In the ***Introduction,*** Ivan, upon entering Kashchei's Garden (as a darkened, mysterious realm as the low strings prowl along) sees a brilliant bird, and captures it. This is the Firebird, her shimmering feathers unnaturally glistening as harmonics sound in the strings. The Firebird, desperate to escape, makes a deal with Ivan – that he may take one of her magical feathers, and should he ever need her magical help, summon her immediately with the feather. Ivan releases the Firebird, after her sprightly ***Dance*** and ***Variations,*** and then happens upon thirteen princesses. The dance a traditional Russian ***Round*** for female dancers. He

falls in love with one of them, as they play games together in the garden. The music is tender and sensuous.

Their games are ended suddenly when discovered by Kashchei, who appears along with his evil retinue of ghastly monstrous demons, who capture Prince Ivan and take the princesses from him. Ivan takes out his feather from the Firebird. She appears and casts a spell over the demons and Kashchei, forcing them into an exhausting manic dance. This ***Infernal Dance*** is perhaps the most famous part of the Ballet music, being a sudden energetic thrust, uniquely orchestrated, vibrant, richly detailed, yet also exhaustive and cantankerous. Kashchei and his crew, exhausted by the dance, fall down asleep. Kashchei reawakens, but is lulled to sleep by the ***Berceuse,*** one of Stravinsky's most poignant lullabies, featuring a haunting bassoon solo.

During this time the Firebird tells Ivan of the magical egg housing Kashchei's soul. Ivan finds the egg and destroys it, killing the evil king and all of the exhausted dancers. In the ***Final,*** Ivan takes the princess as his bride, and the piece ends in a grand, sustained, and powerful flourish as Ivan and the Princess are united.

The Firebird has proved an exceptionally popular piece, both as a ballet (championed as a repertoire piece by George Balanchine in New York for most of the mid twentieth century), and as a concert piece. Perhaps the most approachable of Stravinsky's major works, and certainly one of the most tuneful, the 1919 Suite exists as an orchestral tour de force of technical prowess, and also as a work of great emotional range and involvement, from the sensual sentimental delights in the ***Round of the Princesses,*** to the hellish fury of the ***Infernal Dance,*** the devastating beauty of the ***Berceuse,*** and ending in the triumphal power of the soaring Finale.

BIOGRAPHY

A member of the applied voice faculty of the University of Louisville since 1998, **Daniel Weeks** maintains an active recital, concert and operatic career. In 1999 Mr. Weeks was both a national finalist in the Metropolitan Opera National Council Auditions, and the winner of the National Federation of Music Clubs Young Artist Competition. Marilyn Horne personally invited him to sing his New York debut recital with her foundation in February, 2000. During the next three years, Mr. Weeks sang recitals across the country for the foundation. His successes with the Horne Foundation and NFMC resulted in recitals and master classes across the country in 13 states.

This past year he performed with the Mercury Opera Company *(Barber of Seville)*, the Columbus Symphony, the Memphis Symphony, Pittsburgh Symphony, the National Chorale at Lincoln Center, Mid-America Productions at Carnegie Hall, with the Louisville Orchestra, and in Gliwice, Poland. He has also performed with the Houston Symphony, the Dallas Symphony, the Columbus Symphony, and the Kentucky Symphony among others. Other concert appearances include Xalapa, Mexico; Caracas, Venezuela; Vail, Colorado; and Sioux City, Iowa. On the operatic stage, Mr. Weeks has performed with the Cincinnati Opera, Kentucky Opera, Florentine Opera of Milwaukee, Austin Lyric Opera, Nevada Opera, and the Opera Theater of Pittsburg. In 2001, he toured the U.S. in 58 performances of Mozart's Cosi fan tutte with San Francisco Opera's Western Opera Theater. Mr. Weeks' future projects include appearances with the Winter Park Bach Festival, the Hunstville Symphony, Kentucky Opera, and the Louisville Bach Society.

He is represented by Thea Dispeker Inc. Artists Management.

University Symphony Orchestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Rodney Younger and Bryen Warfield, *managers*
Amy Ensel, *librarian*

First Violin
Kate Doyle †
Mike Lambert •
Steve Kinnamon
Anna Dolan
Aaron Neumann
Nathan Chapman
Brittney Washam
Catherine Tyree

Second Violin
Gabrielle Boguslaw •
Jacob Head
Rebekah Markoski
Courtney Schisler
Courtney Morrison
Ashley Wolf
Malinda Weiner
Hannah Chalk
Blaise Poth

Viola
Michael Hill •
Alison Simpson
Felicia Hogan
Elena Dias
Brittany Whelan
Lauren Henley

Cello
Molly Goforth •
Jon Marietta •
Byron Farrar
Luke Darville
Lindsey Becker
Audrey Bowlds
Laurel Yoder
Chelsea Getty
Ryan Snapp

Bass
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Jake Siener
Andrew Whitten
Eli Raines
Grant Jacobs
Aaron May
Jordan Wright
Catherine Craig
Ben Heckel
Aaron Shockley
Karli Bailey
Sam Zaccone

Piccolo
Kaila Washington

Flute
Jennifer Van Wie •
Mimi de Guzman
Kaila Washington
Lauren Cannady

Oboe
Alexandria Langella •
Teil Buck

Clarinet
Dylan Lloyd •
Samantha Holman
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Bass Clarinet
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Emma Keller
Ben Taylor
Aaron Coomer
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Trumpet
Gregg Alvarez •
Michael Teglasi
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Bass Trombone
Joe Murrell

Tuba
Chris Schmidt •
Adam Edwards
Bryen Warfield

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Rodney Younger
Elena Michels
Sam Rouster
Jimmy Weixler

Harp
Lydia Falconnier

Piano/Celeste
Naomi Oliphant §
Jay Coughlon

† *concert mistress*
• *principle*
§ *faculty*

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Daniel Weeks, *tenor*

and

Naomi Oliphant, *piano*

with

Chien-Ju Liao, *viola*

Faculty Recital

Tuesday Evening
February 2, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Four Hymns — Ralph Vaughan Williams (1872-1958)

- Lord! Come away!
- Who is this fair one?
- Come Love, come Lord
- Evening Hymn

Chien-Ju Liao, ***viola***

Four songs by Victor Hugo — Franz Liszt (1811-1886)

- Enfant, si j'étais Roi
- Comment, disaient-ils
- S'il est un charmant gazon
- Oh! Quand je dors

from *Manon* — Jules Massenet (1842-1912)

- Ah! Fuyez, douce image

INTERMISSION

Mélodies passagères — Samuel Barber (1910-1981)

- Puisque tout passé
- Un cygne
- Tombeau dans un parc
- Le clocher chante
- Départ

Five songs — Francesco Paolo Tosti (1846-1916)

- La serenata
- Non t'amo più
- Penso
- Ideale
- La mia canzone

from *Rigoletto* — Giuseppe Verdi (1813-1901)

- Parmi veder le lagrime

Texts

Four Hymns - Ralph Vaughan Williams

Lord! Come away!
Why dost Thou stay?
Thy road is ready; and Thy paths, made straight
With longing expectation, wait
The consecration of Thy beauteous feet!
Ride on triumphantly!
Behold we lay our lusts and proud wills in Thy way!
Hosanna! Welcome to our hearts!
Lord, here Thou hast a temple too; and full as dear
As that of Sion, and as full of sin:
Nothing but thieves and robbers dwell therein;
Enter, and chase them forth, and cleanse the floor!
Crucify them, that they may never more
Profane that holy place
Where Thou hast chose to set Thy face!
And then, if our stiff tongues shall be
Mute in the praises of Thy Deity,
The stones out of the temple wall
Shall cry aloud and call
"Hosanna!" and Thy glorious footsteps greet!

Who is this fair one in distress,
That travels from the wilderness,
And press'd with sorrows and with sins,
On her beloved Lord she leans?
This is the spouse of Christ our God,
Bought with the treasures of his blood,
And her request and her complaint
Is but the voice of ev'ry saint:
"O let my name engraven stand
Both on Thy heart and on Thy hand;
Seal me upon Thine arm and wear
That pledge of love for ever there.
Stronger than death Thy love is known
Which floods of wrath could never drown,
And hell and earth in vain combine
To quench a fire so much divine.
But I am jealous of my heart,
Lest it should once from Thee depart;
Then let my name be well impress'd
As a fair signet on Thy breast.
Till Thou has brought me to Thy home,
Where fears and doubts can never come,
Thy countenance let me often see,
And often shalt Thou hear from me:
Come, my beloved, haste away,
Cut short the hours of Thy delay,
Fly like a youthful hart or roe
Over the hills where spices blow."

Come Love, come Lord, and that long day
For which I languish, come away.
When this dry soul those eyes shall see
And drink the unseal'd source of Thee,
When glory's sun faith's shades shall chase,
Then for Thy veil give me Thy face.

Evening Hymn
O gladsome Light, O grace
of God the Father's face,
the eternal splendor wearing;
celestial, holy, blest,
our Savior Jesus Christ,
joyful in thine appearing.

Now, ere day falleth quite,
we see the evening light,
our wonted hymn outpouring;
Father of might unknown,
thee, his incarnate Son,
and Holy Spirit adoring.

To thee of right belongs
all praise of holy songs,
O Son of God, Life-giver;
thee, therefore, O Most High,
the world doth glorify,
and shall exalt for ever.

Four songs by Victor Hugo - Franz Liszt

Enfant, si j'étais roi,
je donnerais l'empire,
Et mon char, et mon sceptre,
et mon peuple à genoux,
Et ma couronne d'or,
et mes bains de porphyre,
Et mes flottes,
à qui la mer ne peut suffire,
Pour un regard de vous!
Si j'étais Dieu,
la terre et l'air avec les ondes,
Les anges, les démons
courbés devant ma loi,
Et le profond chaos
aux entrailles fécondes,
L'éternité, l'espace et les cieux
et les mondes,
Pour un baiser de toi!

Comment, disaient-ils,
Avec nos nacelles,
Fuir les alguazils?
Ramez, disaient-elles.
Comment, disaient-ils,
Oublier querelles,
Misère et périls?
Dormez, disaient-elles.
Comment, disaient-ils,
Enchanter les belles
Sans philtres subtils?
Aimez, disaient-elles.

S'il est un charmant gazon
Que le ciel arrose,
Où brille en toute saison

Child, if I were king,
I would give my empire,
and my chariot, and my scepter
and my kneeling people,
and my crown of gold
and my porphyry baths
and my ships,
which cannot be contained by the sea,
For one glance from you!
If I were God,
earth and heaven with the seas,
the angles and the demons
who bow at my decree,
and the profound chaos
of the deep and fertile
eternity, space, and the heavens
and the worlds,
For a kiss from you!

"How," asked the men,
"can we in our small boats,
"flee the Spanish Police?"
"Row," replied the women.
"How," asked the men,
"Can we forget strife,
Misery and danger?"
"Sleep," replied the women.
"How," asked the men,
"Can we enchant beautiful women
Without subtle potions?"
"Love," replied the women.

If there is a charming meadow
watered by the sky
where shines in every season

Quelque fleur éclose,
Où l'on cueille à pleine main
Lys, chèvre-feuille et jasmin,
J'en veux faire le chemin
Où ton pied se pose!
S'il est un rêve d'amour,
Parfumé de rose,
Où l'on trouve chaque jour
Quelque douce chose,
Un rêve que Dieu bénit,
Où l'âme à l'âme s'unit,
Oh! j'en veux faire le nid
Où ton coeur se pose!

Oh! quand je dors,
viens auprès de ma couche,
comme à Pétrarque apparaissait Laura,
Et qu'en passant ton haleine me touche...
Soudain ma bouche s'entrouvrira!
Sur mon front morne où peutêtre s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre se lève...
Et soudain mon rêve rayonnera!
Puis sur ma lèvre où voltige une flamme,
Éclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens femme...
Soudain mon âme s'éveillera!
Oh! Viens!
Comme à Pétrarque apparaissait Laura!

some blossoming flower,
Where we could gather handfuls
of lilies, honeysuckle, and jasmine,
I wish to make it the path
Where your feet are always placed!
If there is a loving dream
scented by a rose
Where we find every day
Some sweet thing,
A dream blessed by God,
Where soul is joined to soul,
Oh, I wish to make it the nest
here your heart would always rest!

Oh when I sleep
Come to my bed,
As to Petrarch appeared Laura,
And allow your passing breath to touch me...
Suddenly my mouth will open!
On my dreary brow, where perhaps finishes
A dark dream lasting too long already,
Let your gaze like a star be lifted…
And suddenly my dream will radiate!
Then upon my lips, where hovers a flame,
A flash of love purified by God himself,
Place a kiss, from an angelic woman
Suddenly my soul will awaken!
Oh, come!
As to Petrarch appeared Laura!

Ah! fuyez, douce image *from* <u>Manon</u> - Jules Massenet

Je suis seul! Seul enfin!
C'est le moment suprême!
Il n'est plus rien que j'aime
Que le repos sacré que m'apporte la foi!
Oui, j'ai voulu mettre Dieu même
Entre le monde et moi!

Ah! fuyez, douce image,
à mon âme trop chère;
Respectez un repos cruellement gagné,
Et songez, si j'ai bu
dans une coupe amère,
Que mon coeur l'emplirait
de ce qu'il a saigné!
Ah! fuyez! fuyez! loin de moi!
Ah! fuyez!
Que m'importe la vie
et ce semblant de gloire?
Je ne veux que chasser
du fond de ma mémoire...
Un nom maudit! ce nom...
qui m'obsède et pourquoi?
Mon Dieu! De votre flamme
Purifiez mon âme...
Et dissipez à sa lueur
L'ombre qui passe encor
dans le fond de mon coeur!

I am alone, finally alone!
This is the supreme moment!
There is nothing more that I love
But the sacred calm of my faith!
Yes, I want to put God himself
Between the world and myself!

Ah, flee, sweet image,
So dear to my soul;
Respect this calm painfully won,
And consider that I have drunk
From a bitter cup,
Which my heart could have filled
With the blood it has shed!
Ah, go away! Flee! Far away!
Ah, flee!
What is the meaning of this life,
And this semblance of glory?
I only want to drive
From the depths of my memory…
One cursed name! That name…
Which obsesses me, and why?
Dear God, With your flame
Purify my soul…
And dispel with Your light
The shadow which still moves
In the depths of my heart!

Ah! fuyez, douce image,
à mon âme trop chère!
Ah! fuyez! fuyez! loin de moi!
Ah! fuyez!

Ah, flee, sweet image,
So dear to my soul!
Ah, go away! Flee! Far away!
Ah, flee!

Mélodies passagères - Samuel Barber

Puisque tout passe,
faisons la mélodie passagère;
celle qui nous désaltère,
aura de nous raison.
Chantons ce qui nous quitte
avec amour et art;
soyons plus vite
que le rapide départ.

Since everything passes away,
Let's make a passing melody;
That would quench our thirst,
And thus win us.
Singing, it leaves us
With love and art;
And swifter let us be
Than that quick departure.

Un Cygne
Un cygne avance sur l'eau
tout entouré de lui-même,
comme un glissant tableau;
ainsi à certains instants
un être que l'on aime
est tout un espace mouvant.
Il se rapproche, doublé,
comme ce cygne qui nage,
sur notre âme troublée...
qui à cet être ajoute
la tremblante image
de bonheur et de doute.

A swan glides over the water
surrounded by itself
like a gliding painting;
as at certain times
someone a person loves
Is an entire moving space.
And draws near, doubled,
like the gliding swan,
upon our troubled soul…
which to that someone adds
the quivering image
of happiness and doubt.

Tombeau dans un parc
Dors au fond de l'allée,
tendre enfant, sous la dalle,
on fera le chant de l'été
autour de ton intervalle.
Si une blanche colombe
passait au vol là-haut,
je n'offrirais à ton tombeau
que son ombre qui tombe.

Sleep at the end of the avenue
tender child, beneath the stone,
We will sing the song of summer
Around your interval.
If a white dove
should fly overhead,
I will only lay upon your grave
Its shadow that falls.

Le chocher chante
Mieux qu'une tour profane,
je me chauffe pour mûrir mon carillon.
Qu'il soit doux, qu'il soit bon
aux Valaisannes.
Chaque dimanche, ton par ton,
je leur jette ma manne;
qu'il soit bon, mon carillon,
aux Valaisannes.
Qu'il soit doux, qu'il soit bon;
samedi soir dans les channes
tombe en gouttes mon carillon
aux Valaisans des Valaisannes.

Better warmed than a secular tower,
Am I as I ring my carillon.
May it be sweet, may it be good
For the girls of Valais.
Every Sunday, tone upon tone,
I throw out to them my manna;
May it be good, my carillon,
For the girls of Valais.
May it be sweet, may it be good;
into their Saturday evening beers
Falls my carillon drop by drop
For the boys of the girls of Valais.

Départs
Mon amie, il faut que je parte.
Voulez-vous voir l'endroit sur la carte?
C'est un point noir.
En moi, si la chose

My dear, I must leave.
Would you like to see the place on the map?
It is a black point.
For me, if this thing

bien me réussit,
ce sera un point rose
dans un vert pays.

succeeds in me,
It will be a rosy point
In a green land.

Five songs - Francesco Paolo Tosti

La Serenata
Vola, o serenata:
La mia diletta è sola,
e, con la bella testa abbandonata,
posa tra le lenzuola:
O serenata, vola.
Splende Pura la luna,
l'ale il silenzio stende,
e dietro I veni dell'alcova bruna
la lampada s'accende.
Pure la luna splende.
La mia diletta è sola,
ma sorridendo ancor mezzo assonnata,
torna fra le lenzuola:
O serenata, vola. O serenata, vola.
L'onda sogna su 'l lido,
e 'l vento su la fronda;
e a' baci miei ricusa ancore un nido
la mia signora bionda.
Ah! là.

Giovanni Alfredo Cesareo (1861-1937)
Fly, o serenade
My beloved is alone
And with her lovely head lying back
She rests between the sheets;
O serenade, fly.
The moon shines white
Silence spreads its wings
and veiled behind the dark alcove
A lamp is lit,
The moon shines white
My beloved is alone;
But smiling, half-asleep,
returning to her sheets;
O serenade, fly.
The waves dream upon the shore
and the wind is amid the branches
and still refusing to shelter my kisses
Is my dear lady,
Ah, there!

Non t'amo più
Ricordi ancora il dì che c'incontrammo,
Le tue promesse le ricordi ancor...?
Folle d'amore io ti seguii ...ci amammo,
E accanto a te sognai, folle d'amor.
Sognai felice, di carezze a baci
Una catena dileguante in ciel;
Ma le parole tue... furon mendaci...
Perchè l'anima tua è fatta di gel.
Te ne ricordi ancor?
Or la mia fede, il desiderio immense
Il mio sogno d'amor...non sei più tu:
I tuoi baci non cerco, a te non penso...
Sogno un altro ideal;
Non t'amo più, non t'amo più.
Nei cari giorni che passammo insieme,
Io cosparsi di fiori il tuo sentier:
Tu fosti del mio cor l'unica speme;
Tu della mente l'unico pensier.
Tu m'hai visto pregare, impallidire,
Piangere tu m'hai visto innanzi a te:
Io sol per appagare un tuo desire,
Avrei dato il mio sangue e la mia fé.
Or la mia fede, il desiderio immenso,
Il mio sogno d'amor non sei più tu:
I tuoi baci non cerco, a te non penso;
Sogno un altro ideal;
Non t'amo più.

Carmelo Errico (1848-1892)
Do you remember the day we met
the promises you made?
Loving madly, I sought you, we fell in love
And I dreamed by your side, loving madly,
Happily dreaming of caresses and kisses
Dissolving into heaven:
But your words were false,
Because your heart is made of ice.
Do you not remember?
Now my faith, my great desire
My dream of love,… is not you:
I seek not your kisses, nor think of you..
I dream of another perfection;
I no longer love you.
In those dear days we spent together,
I threw flowers in your path;
You were the single hope of my heart;
The only thought in my mind.
You saw me beg, watched me grow pale,
You saw me weep before you:
Solely to fulfill your wish,
I would have given my blood, my faith.
Now my faith, my great desire,
My dream of love… is not you:
I seek not your kisses, nor think of you;
I dream of another perfection;
I no longer love you.

Penso
Penso alla prima volta in cui volgesti
Lo sguardo tuo soave insino a me,

Rocco Emanuele Pagliara)1856-1914)
I remember the first time you turned
Your sincere and honest gaze at me,

Ai dolce incanto, ai palpiti celesti
Che quell'istante tenero mi diè.
Ma tu... tu l'hai scordato,
Dici che un sogno fu,
Come in quel dì beato
Non sai guardarmi più!
Penso al sorriso che mirai primiero
Sul labbro tuo dolcissimo vagar,
Alle speranze, al sogno lusinghiero
Che mi seppe nell'animo destar!
Ma tu... tu l'hai scordato,
Dici che un sogno fu,
Come in quel dì beato
Non sai sorrider più!

The sweet trance and heavenly trembling
That tender moment caused me to have,
But you,... you have forgotten it,
You say it was a dream,
As you did on that blessed day
You no longer look at me!
I remember the smile I first saw
Wandering sweetly across your lips,
Of the hopes, the flattering dream
I realized had awakened in my soul!
But you,... you have forgotten it,
You say it was a dream,
As you did on that blessed day
You no longer look at me!

Ideale

Io ti seguii come iride di pace
Lungo le vie del cielo:
Io ti seguii come un'amica face
De la notte nel velo.
E ti sentii ne la luce, ne l'aria,
Nel profumo dei fiori;
E fu piena la stanza solitaria
Di te, dei tuoi splendori.
In te rapito, al suon de la tua voce,
Lungamente sognai;
E de la terra ogni affanno, ogni croce,
In quel giorno scordai.
Torna, caro ideal, torna un istante
A sorridermi ancora,
E a me risplenderà, nel tuo sembiante,
Una novella aurora.

Carmello Errico (1848-1892)

I followed you like a rainbow of peace
Along the paths of heaven;
I followed you like a friendly torch
In the veil of darkness.
And I felt you in the light, in the air
In the perfume of flowers;
And the solitary room filled
With you and your radiance.
Absorbing you, and the sound of your voice,
I dreamed long;
And all the anxiety of earth, every torment,
In that day I forgot.
Return, dear ideal, return for an instant
To again smile at me,
And shining for me, your face will be,
A new dawn.

La mia canzone

La mia canzone è un dolce mormorio
Che sino a te, nell'aria fredda, sale;
E, se ti parla ancor dell'amor mio,
Cara fanciulla, non ti vuol far male;
Vagando sul tuo candido guanciale,
Essa vuol dirti un ultimo desio:
Su la tua bianca fronte verginale.
La mia canzone è il bacio dell'addio.
La mia canzone sospirando muore
Lieve nell'aria su la tua vetrata;
Ma, disfidando il gelo e il tenebrore,
Reca il desio d'un'anima agitata;
E vuol destar ogn'ansia a te più grata,
Ogni affetto sopito entro il tuo cuore:
Ora che tu sei sola, addormentata,
La mia canzone è un fremito d'amore!

Francesco Cimmino (1862-1938)

My song is a sweet murmur
That rises to you in the cold air;
And if it still speaks of my love,
Dear girl, it does not wish to hurt;
It will drift to your white pillow,
Expressing its one last desire;
Upon your white virginal forehead,
My song is the kiss of goodbye.
My sighing song dies
Gently in the breeze upon your glass door;
But, defying frost and shadows
It bears the desire of my agitated soul;
Wanting to awaken in you every longing
And tender affection in your heart:
Now that you are alone, sleeping,
My song trembles of love!

Parmi veder le lagrime *from* Rigoletto - Giuseppe Verdi

Ella mi fu rapita!
E quando, o ciel!... ne' brevi istanti, prima,
che un presagio interno
sull' orma corsa ancora mi spingesse!
Schiuso era l' uscio! la magion deserta!
E dove ora sarà quell' angiol caro?

She has been taken away from me!
When? o heavens, just before
a dark omen
sent me rushing onto the trodden path!
The door was ajar! The house deserted!
Where will that dear angel be now?

Colei che potè prima in questo core
destar la fiamma di costanti affetti?
Colei sì pura, al cui modesto accento
quasi tratto a virtù talor mi credo!
Ella mi fu rapita!
E chi l' ardiva?... ma ne avrò vendetta...
Lo chiede il pianto della mia diletta.

Parmi veder le lagrime
scorrenti da quel ciglio,
quando fa il duolo e l' ansia
del subito priglio,
dell' amor nostro memore
il suo Gualtier chiamò.
Ned ei potea soccorrerti,
cara fanciulla amata;
ei che vorría coll' anima
farti quaggiù beata;
ei che le sfere agli angeli
per te non invidiò.

She was the only one capable to kindle in this heart
the flame of constant love! Where will she be?
She so pure, that at her modest glance
I sometimes believe to have become virtuous!
She was taken away from me!
Who dared it? I will take revenge,
her tears ask for it.

I can almost see her tears
flow from her brow,
when torn between sorrow and anxiety
of the sudden danger
recalling our love
she called out for her Gualtier.
Nor could he rescue you,
dear beloved...
Longing with his entire soul
to make you blissful on this earth,
he doesn't envy the angels in heaven
when you are near.

Artist Biographies

A member of the applied voice faculty of the University of Louisville since 1998, **Daniel Weeks** maintains an active recital, concert and operatic career. In 1999 Mr. Weeks was both a national finalist in the Metropolitan Opera National Council Auditions, and the winner of the National Federation of Music Clubs Young Artist Competition. Marilyn Horne personally invited him to sing his New York debut recital with her foundation in February, 2000. During the next three years, Mr. Weeks sang recitals across the country for the foundation. His successes with the Horne Foundation and NFMC resulted in recitals and master classes across the country in 13 states.

This past year he performed with the Mercury Opera Company (Barber of Seville), the Columbus Symphony, the Memphis Symphony, Pittsburgh Symphony, the National Chorale at Lincoln Center, Mid-America Productions at Carnegie Hall, with the Louisville Orchestra, and in Gliwice, Poland. He has also performed with the Houston Symphony, the Dallas Symphony, the Columbus Symphony, and the Kentucky Symphony among others. Other concert appearances include Xalapa, Mexico; Caracas, Venezuela; Vail, Colorado; and Sioux City, Iowa. On the operatic stage, Mr. Weeks has performed with the Cincinnati Opera, Kentucky Opera, Florentine Opera of Milwaukee, Austin Lyric Opera, Nevada Opera, and the Opera Theater of Pittsburg. In 2001, he toured the U.S. in 58 performances of Mozart's Cosi fan tutte with San Francisco Opera's Western Opera Theater. Mr. Weeks' future projects include appearances with the Winter Park Bach Festival, the Hunstville Symphony, Kentucky Opera, and the Louisville Bach Society.

He is represented by Thea Dispeker Inc. Artists Management.

Naomi Oliphant has earned an international reputation as a soloist and chamber musician in the U.S.A., Canada, and Europe. Her solo appearances include engagements with the Toronto Symphony Orchestra under Seiji Ozawa, the Louisville Orchestra, the Louisville Ballet, the Hamilton Philharmonic, and the Niagara Symphony. Aired on radio and television in North America and Europe, she accepted an invitation to perform and lecture in 1998 at the 9th Suzuki Method International Conference in Japan. She formed the McHugh-Oliphant Violin & Piano Duo in 1983 and they performed three European tours and played on such illustrious series as The Phillips Collection in Washington and the Dame Myra Hess Memorial Concert Series in Chicago.

Dr. Oliphant was appointed Associate Dean of the University of Louisville School of Music in 1998 after serving thirteen years as Chair of the Keyboard/Vocal Performance Department. She was honored as the recipient of the university's *Distinguished Teaching Award* in 1994. Most recently, she has been responsible for coordinating an exchange program between the University of Louisville and the Karol Szymanowski Academy of Music in Katowice, Poland. She holds Bachelor and Master of Music degrees from the University of Toronto, a D.M.A. from the University of Michigan, and the Master Teacher Certificate from MTNA. She received the 2003 *Distinguished Service Award* from the Kentucky Music Teachers Association and the 1998 *Woman of Achievement Award* from the University of Louisville Business and Professional Women. An active lecturer, she has had articles published in major teaching and keyboard journals.

Chien-Ju Liao, a native of Taiwan, holds a B.F.A. in viola performance from the National Taiwan Normal University, the M.M. in Music Education and a D.M.A. in viola and chamber music performance at the University of Cincinnati College-Conservatory of Music. In 2002, the prize winner of Geraldine B. Gee International Viola Competition, Liao studied with Masao Kawasaki and Catharine Carroll at the University of Cincinnati and the Aspen Music Festival and School. In 2003, Liao was awarded the viola mentor fellowship of the Aspen Music Festival and School and has been mentor of the Aspen Sinfonia Orchestra and the Aspen Concert Orchestra. She was also an assistant to Masao Kawasaki and Catharine Carroll.

An active musician, Liao has performed in numerous solo recitals and master classes in the U.S. and Taiwan. As a chamber musician, Liao has appeared on Cincinnati Chamber Circle, Aspen Spotlight Concert, Worthington Chamber Series. Liao is also the coordinator of the CCM Viola Ensemble where she has performed and organized diverse concerts. As an orchestral musician, Liao has performed with orchestras such as Cincinnati Chamber Orchestra, West Virginia Symphony Orchestra, Kentucky Symphony Orchestra, Aspen Chamber Orchestra, Aspen Festival Orchestra, and Taiwan National Symphony Orchestra. She is currently a member of the Dayton Philharmonic Orchestra.

UNIVERSITY OF
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presents

Hard Bop, Contemporary & Brazilian Ensembles

Hard Bop Ensemble
Directed by Ansyn Banks

Brazilian Ensemble
Directed by Anderson Pessoa

Contemporary Ensemble
Directed by Chris Fitzgerald

Thursday Evening
February 4, 2010
7:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!

WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
Thank you.

PROGRAM

Beatitudes	Bobby Watson
Alter Ego	James Williams
Country Cornflakes	Bobby Watson

Hard Bop Ensemble

Todd Mullins, *trumpet* Graeme Gardener, *alto sax*
Steve McCallum, *trombone* Barrett Wilson, *piano*
John Gardner & Jeff Thomas, *guitar*
Jordan Wright, *bass*
John Kleemier & Austin Skarshaug, *drums*
Ansyn Banks, *director*

Melancia	Rique Pantoja
Exasperada	Guinga
Canto De Ossanha	Baden Powell/Vinicius De Moraes

Brazilian Ensemble

Shaun Shotwell, *trumpet* Jennifer Siow, *alto sax*
Chris Grezch, *trombone*
Tom Coovert & Josh Holmes, *guitar*
Jon Ellis, *piano* Amy Hutts, *bass*
Aaron Latos & Kyle Steffen, *drums*
Anderson Pessoa, *director*

Train	Chris Potter
Pop Tune #1	Chris Potter
The Wheel	Chris Potter

Contemporary Ensemble

Ryan Sanders, *alto sax* Jonathan Hogan, *tenor sax*
Noah Barker, *piano* Saulo De Almeida, *bass*
Alim Nastaev & John Arstingstall, *guitar*
Zach Kennedy, *drums*
Chris Fitzgerald, *director*

Jazz Fest/Jazz Week 2009/2010 Sponsors & Advertisers

Soloist:

Dr. Kenneth Beilman
BankingQuestions.com
Gist Piano Center
Cultural Leaders Program through the Open World Leadership Center
Friends of the School of Music
Treyton Oak Towers Retirement Living
UofL Women's and Gender Studies
The Louisville Jazz Society
Jamey Aebersold Jazz
ear X-tacy
91.9 WFPK

Duet:

Louisville Public Media
Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Ensemble:

Brenzels
Carmichael's Bookstore
Connie Albrecht, realtor
Falk Audio
Fish House
Guitar Emporium
Heine Brother's Coffee
Horton's Hardware
Keith's Hardware
Louisville Federation of Musician's
Louisville Urban League
Magnetic Tape Center
Market Street Stompers
Otter Distributors
Smoketown USA
T-Shirt Designs
UofL Dining Services
Veranese
Walker & Kays

Combo:

Martin Kasdan, attorney
Martin Kasdan, writer

Trio:

Douglas G. Ahrens, DMD
Amlung Law
Big Rock Jazz Fest
Clifton's Pizza
Colonel Quick
Comedy Caravan
Conrad Music
Don Wilson Music
Doo Wop Shop
Driscoll Enterprises
Eyedia
Gray's Bookstore
Jack Fry's
Ken Towery
Kentucky Center
Masterson's Restaurant
Mel Owen Music
Memetech
Mike Tracy
Miles Ahead Music
Music Go Round
Old Town Wine & Spirits
Simply Grand & Vintage Piano Works
Sister Cities of Louisville
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Yamaha Corporation of America

The Jewish Trombone

Brett Shuster, Trombone

Dror Biran, Piano

February 6, 2010

Comstock Concert Hall

(No Program Provided)

UNIVERSITY OF
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presents

the

African American Music Heritage Institute

Ask Your Mama:

Twelve Moods for Jazz
The Langston Hughes Project

featuring

Guest Artist:

Ronald C. McCurdy

and

his quartet

Monday Evening
February 8, 2010
7:30 p.m.
Margaret Comstock Concert Hall

PROGRAM

Cultural Exchange
In Negro sections of the South where doors have no resistance to violence, danger always whispers harshly. Klansmencavort, and havoc may come at any time. Negroes often live either by the river or the railroad, and for most there is not much chance of going anywhere else. Yet always one of them has been away and has come home. The door has opened to admit something strange and foreign, yet tied by destiny to a regional past nourished by a way of life in common--in this case collard greens.

A State Department visitor from Africa comes, wishing to meet Negroes. He is baffled by the "two sides to every question" way of looking at things in the South. Although he finds that in the American social supermarket blacks for sale range from intellectuals to entertainers, to the African all cellophane signs point to ideas of change--in an IBM land that pays more attention to Moscow than to Mississippi.

What--wonders the African--is really happening in the shadow of world events, past and present--and of world problems, old and new--to an America that seems to understand so little about its black citizens? Even so little about itself. Even so little.

Ride Red, Ride
In the restless Caribbean there are the same shadows as in Mississippi, where, according to Time, Leontyne comes in the back door. Yet some persons in high places in Washington consider it subversive for ordinary people to be concerned with problems such as back doors anywhere--even suspecting those citizens of color who legitimately use the ballot in the North to elect representatives to front doors. But in spite of all, some Negroes occasionally do manage--for a moment--to get a brief ride in somebody's American chariot.

Shades of Pigment
Oppression by any other name is just about the same, casts a long shadow, adds a dash of bitters to each song, makes of almost every answer a question, and of men of every race or religion questioners.

Ode To Dinah
Hard times endure from slavery to freedom--to Harlem where most of the money spent goes downtown. Only a little comes back in the form of relief checks, which leaves next to nothing for show fare for children who must live in a hurry in order to live at all. Yet in a milieu where so many untoward things happen, one cannot afford to take to heart too deeply the hazards. Remember Harriet Tubman? One of the run-away slaves in her band was so frightened crossing from Buffalo into Canada that on the very last lap of his journey he hid under the seat of the train and refused to glance out the window. Harriet said: "You old fool! Even on your way to freedom, you might at least look at Niagara Falls."

Blue In Stereo
Sometimes you are lucky, or at least you can dream lucky--even if you wake up cold in hand. But maybe with anew antenna you will get a clearer picture.

Horn Of Plenty
Certainly there are some who make money--and others who folks think make money. It takes money to buy gas to commute to the suburbs and keep one's lawns sheared like one's white neighbors who wonder how on earth a Negro got a lawn mower in the face of so many ways of keeping him from getting a lawn.

Gospel Cha Cha
Those who have no lawns to mow seek gods who come in various spiritual and physical guises and to whom one prays in various rhythms in various lands in various tongues.

Is It True?
It seems as if everything is annotated one way or another, but the subtler nuances remain to be captured. However, the atom bomb may solve all this--since it would end the end results of love's own annotation. Meanwhile, although the going is rough, triumph over difficulties at least brings subjective glory. Everybody thinks the Negroes have the most fun, but, of course, secretly hopes they do not--although curious to find out if they do.

Ask Your Mama
In spite of a shortage of funds for the movies and the frequent rude intrusions of those concerned with hoarding hard metals, collective coins for music-making and grass for dreams to graze on still keep men, mules, donkeys, and black students alive.

Bird In Orbit
Those who contribute most to the joy of living and the stretching of the social elastic are not stymied by foolish questions, but keep right on drawing from the well of the past buckets of water in which to catch stars. In their pockets are layovers for meddlers--although somewhere grandma lost her apron.

Jazztet Muted
Because grandma lost her apron with all the answers in her pocket (perhaps consumed by fire) certain grand-and great-grandsons play music burning like dry ice against the ear. Forcing cries of succor from its own unheard completion--not resolved by Charlie Parker--can we look to monk or Monk? Or let it rest with Eric Dolphy?

Show Fare Please
If the answers were on tickets in long strips like those that come from slots inside the cashier's booth at the movies, and if I had the money for a ticket--like the an who owns all tickets, all booths, and all movies and who pays the ticket seller who in turn charges me--would I, with answer in my hand, become one of the three--the man, the ticket seller, me?

Show fare, mama, please.....

Jazz Montage: A Multimedia Concert Performance of Langston Hughes's *Ask Your Mama: Twelve Moods for Jazz*

The Langston Hughes Project is a multimedia concert performance of Langston Hughes's kaleidoscopic jazz poem suite. *Ask Your Mama* is Hughes's homage in verse and music to the struggle for artistic and social freedom at home and abroad at the beginning of the 1960s. It is a twelve-part epic poem which Hughes scored with musical cues drawn from blues and Dixieland, gospel songs, boogie woogie, bebop and progressive jazz, Latin "cha cha" and Afro-Cuban mambo music, German lieder, Jewish liturgy, West Indian calypso, and African drumming -- a creative masterwork left unperformed at his death.

Originally, Langston Hughes created *Ask Your Mama* in the aftermath of his participation as an official for the five-day Newport Jazz Festival of July 1960, where he shared the stage with such luminaries as Louis Armstrong, Dizzy Gillespie, Horace Silver, Dakota Staton, Oscar Peterson, Lambert, Hendricks, & Ross, Otis Spann, Ray Charles, and Muddy Waters. The musical scoring of the poem was designed to serve not as mere background for the words but to forge a conversation and a commentary with the music. Though Hughes originally intended to collaborate with Charles Mingus, and then Randy Weston, on the full performance of his masterwork, it remained only in the planning stages when Langston Hughes died in 1967. Its recovery now in word, music, and image provides a galvanizing experience for audiences everywhere.

THE AFRICAN AMERICAN MUSIC HERITAGE INSTITUTE was founded at the University of Louisville School of Music in 1996 by Jerry Tolson, Associate Professor of Jazz Studies and Music Education and Mama Yaa Asantewa, local artist, producer, and storyteller.

MISSION STATEMENT

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population.

The African American Music Heritage Institute is being made possible through the generous support of numerous community and University organizations including the U of L School of Music, The office of the Vice President for Diversity and Equality, The Commission on Diversity and Racial Equality, the U of L African American Theater Program, the Office of Community Engagement, and the U of L Music Student Association.

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Guest Artist Recital

Sunday Afternoon
February 14, 2010
3:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

4 Sonatas — Domenico Scarlatti (1685-1757)

- K. 32, L. 423 in D Minor
- K. 13, L. 486 in G Major
- K. 466, L. 118 in F Minor
- K. 141, L. 422 in D Minor

Miroirs — Maurice Ravel (1875-1937)

- II. Oiseaux tristes (Sad Birds)
- III. Une barque sur l'ocean (A Boat on the Ocean)
- IV. Alborada del gracioso (The Aubade of the Jester)

Danse Macabre — Camille Saint-Saëns (1835-1921) arrangement by Franz Liszt

PAUSE

Etudes, Op. 10 — Frédéric Chopin (1810-1849)

1. C Major
2. A Minor
3. E Major
4. C sharp Minor
5. G flat Major
6. E flat Minor
7. C Major
8. F Major
9. F Minor
10. A flat Major
11. E flat Major
12. C Minor

Polonaise No. 6 in A flat Major, Op. 53, "Heroic" — Frédéric Chopin

ARTIST BIOGRAPHY

At the age of twenty-three, **Yeol Eum Son's** highly versatile and accomplished performances earned her a silver medal at the Thirteenth Van Cliburn International Piano Competition held in June 2009. Included in her prize package were three years of concert tours in the United States and a recording produced by harmonia mundi usa. Already considered among the most important artists of her generation in South Korea, she has performed there with almost every notable orchestra and has been a featured soloist with the New York Philharmonic on several occasions, most recently as part of the orchestra's historic visit to Seoul. Ms. Son has also performed with the Israel and Warsaw Philharmonic Orchestras, the NHK Symphony and Tokyo Philharmonic Orchestras in Japan, and Germany's Baden–Baden Symphony Orchestra. She has been invited regularly to participate in numerous international music festivals, including Germany's Reingau Music Festival, Poland's Beethoven Easter and Chopin Piano Festivals, Israel's Arthur Rubinstein Festival, and the Bowdoin Music Festival in the United States. Her exhilarating performance of the Brahms *Piano Quintet* with the Takács Quartet during the Cliburn's Semifinal Round earned her the Steven De Groote Memorial Award for the Best Performance of Chamber Music.

Possessing the rare ability to carry a wide range of solo and orchestral works during any tour period, Ms. Son will perform at least six different concerti with ten orchestras during the 2009–2010 season, including debuts with the Columbus (Mozart *Piano Concerto, K. 488*); Hudson Valley Philharmonic (Saint Saëns *Concerto No. 2*); Midland (Gershwin *Rhapsody in Blue*); Pacific (Rachmaninoff *Variations on a Theme* by Paganini); Springfield, Missouri (Beethoven *Piano Concerto No. 3*); and Utah Symphony Orchestras (Rachmaninoff *Piano Concerto No. 3*). Additional highlights of her first season as a Cliburn medalist include recitals in Burlington, Louisville, Portland, and San Antonio, and engagements with the Albers Trio in Corpus Christi, Santa Fe, and New York.

Ms. Son was the recipient of many international awards prior to her success at the Cliburn Competition, including third prize at the 2005 Arthur Rubinstein International Piano Competition in Israel, and first prizes at Italy's 2002 Viotti International Music Competition and the 2000 Ettlingen International Piano Competition in Germany. In 2007, Ms. Son was invited to play at the welcoming concert for the new Secretary-General of the United Nations, Ban Ki-moon, at the U.N. General Assembly Hall in New York City.

In October 2004, Universal Music released Ms. Son's debut CD, featuring the complete Chopin Etudes. Her Cliburn Competition CD, which includes prizewinning performances of the Barber *Sonata for Piano, Op. 26* and

Debussy *Preludes Book I*, will be released by harmonia mundi usa in the fall of 2009. Her complete competition performances are available for streaming at www.cliburn.tv.

Fluent in both Korean and English, Yeol Eum Son holds a degree from the Korean National University of the Arts, where she studied with Dae Jin Kim. She is currently studying with Arie Vardi at the Hochschule für Musik und Theatre in Hannover, Germany. Ms. Son is a passionate basketball fan and keeps up with her hometown team in Wonju in the Kangwon Province.

Van Cliburn Foundation, 2525 Ridgmar Blvd., Suite 307, Fort Worth, TX 76116

Artist lodging provided by Mrs. Mary Sachs.

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present

Ming Ke, pipa

Guest Artist Recital

Sunday Evening
February 14, 2010
7:30 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

Dragon Boat Traditional

Dragon boat racing is the most important event in the celebration of Duanwu Festival and is held on May 5, according to the Chinese lunar calendar. Based on a folk tune, this piece illustrates dragon boats racing, along with clashing cymbals, drum beating, and the audience cheering.

Swirl Snow Decorating the Evergreen Traditional

This is a very beautiful and meditative traditional pipa solo piece. It is one of the masterpieces from the traditional classical repertoire of pipa music, known as "Wen Qu" - civil style or lyrical style, as contrast to Wu Qu (martial style, such as in "King Zhu Drops His Armor ").

Spring on Tain Mountain (c. 1960) Wang Fandi

Spring on Tian Mountain, composed (re-arranged) by the renowned pipa master Wang Fandi, is based on one of the famous pieces of Xinjiang Uyghur folk music for dance.

An Old Man with a Heart Still Young Liu Dehai

This is a piece of high good spirits. This is no oldster maudlin in his regrets, nor is it a decaying, self-pitying faded image of some former self. It is an intersection of wisdom and experience, a joyful dance of life. It dances on the light feet of hope and optimism. Perhaps there will be a late love, some blossoming of feelings, or some delight in a new discovery. Out with gloom! Away with the moribund and welcome the smiles.

The Evening of the Torch Festival (c. 1980)

Arr. for Ruan by Wang Zhongbing

The Torch Festival is annual event of the Yi people, who live in the Southwestern China. The Festival includes a parade, singing and dancing, trading of goods, cow and sheep fighting, and lighting torches during the night. This music illustrates this carnivalesque scene.

High Mountain and Running Water

Traditional

There was an old Chinese legend in the time between the Spring/Autumn Period (770-476 B.C.) to the Warring States (475-221 B.C.). It is said there was an excellent guqin player named Yu Boya, but no one could understand his music. One day, when he played, a passerby named Zhong Ziqi appreciated his music and they became friends. The song praises the friendship of bosom friends.

The River of Liuyang

Traditional

This music is arranged according to a piece from Hunan folk music with the same name. Its tune is very fresh and fluent, describing people's love for their hometowns.

Dance of the Yi People (c. 1950)

Wang Huiran

The tribes of Mongolia in the Northwest stand geographically diametrically opposed to the Yi People. An enormous effort in scholarship and ethnomusicological field research has created a veritable mountain of materials not unlike the harvest of Hungarian melodies by Bartók and Kodaly. The story being narrated in this particular piece is a tale of young lovers, meeting and in stylish rituals, professing their love for each other. The dance involves a declaration in the form of a puncturing of jacket or dress and the certifying of mutual feelings—or the rejection of such. It is dance music with prescribed rituals and behaviors, rather strictly defined. Flowers play a part in sealing the whole and in confirming the feelings.

Sun of Hometown Arr. by Liu Dehai

King Zhu Drops His Armor Traditional

Epic, military, and historical legends provide many sources of solo, orchestral and theatrical music. Some excerpts of the famous battles leading to the establishment of the Han Dynasty are the subject of this virtuoso piece. It is in three clearly marked sections: the fighting, the death of a favorite concubine, and the serious reconciliations leading to the settlement of disputes between two generals once allies and then mortal enemies.

An A-B-A structure is not uncommon in Pipa literature, with much development of short motives and modifications of texture in variation-like techniques. As the struggle climaxes and heads are cut off in *King Zhu Drops His Armor,* the classic execution manner, the music reflects sudden dramatic changes. Grand gestures of obeisance and public humiliation are contrasted with the tenderness of sacrifice in the suicide of the concubine.

ARTIST BIOGRAPHY

The internationally-renowned Pipa virtuoso, **Ming Ke**, has appeared as a soloist with principal orchestras in China, Japan, Spain, and the United States to critical acclaim since her formal debut in 1985. Described in the *Cincinnati Enquirer* as a performer whose "performances sparkle with grace and expression," Ms. Ke is a master interpreter of traditional and contemporary music for the Pipa, a four-stringed Chinese chordophone whose history dates from ca. 200 B.C.

A native of Nanjing, China, Ms. Ke studied at the Fine Arts College in Nanjing, graduating with a bachelor's degree in pipa performance in 1982. Her professional studies on the pipa were with the revered teachers Wang Fan-Di and Liu De-Hai. Additional studies were undertaken on the Zhong Ruan with Wang Zhong-Bing and the Qin with Cheng Gong-Liang. Following graduation from the Nanjing Fine Arts College, she taught aspiring pipa students for ten years at the College while giving solo concerts on the Pipa and Ruan and orchestral performances with the principal orchestras in Shanghai, Jiangsu, and Hubei, China and Nagoya, Japan. Her achievements were further recognized with prizes in several Chinese music festivals and competitions.

Following a brief period in Barcelona, Spain, Ms. Ke settled in the United States with her family in 1993. Solo and orchestral appearances soon followed with performances from Arizona to New York in festivals, universities, performing arts centers, and Chinese gatherings. Her appearances in her adopted city of Cincinnati have included numerous solo concerts as well as performances with the Cincinnati Symphony, Pops, and Chamber Orchestras under the batons of Erich Kunzel and John Morris Russell, each with resounding success as she performed solo and concerto literature arranged from traditional Chinese music to contemporary concertos.

Her recordings of traditional music for solo pipa have gained much attention and preserve not only the literature but also her exquisite performances.

INSTRUMENTS

The **Pipa** is an instrument which has changed through centuries of use as an ensemble and solo part of Chinese history, stretching back to 214 B.C. Its name comes from the Chinese 'Pi', which means to strum forward, and 'Pa', which means to strum backwards. The Pipa has undergone many transformations in its construction, becoming fairly standardized in the Ming Dynasty (1368-1644) and reached a more or less fixed form in the immediate fifty years. Now it is an instrument covering three and a half octaves, AA-e3, the player wearing five plectra on the right hand; tuning is customarily A-D-E-A. It is a four stringed, pear-shaped instrument, Chinese instrument similar to the lute, but with a more brittle sound, similar to the mandolin or banjo.

The **Guzheng** originated during the Warring Period over 2,500 years ago in China. The earliest known versions were constructed with a bamboo frame and used silk strings. Its scale was pentatonic, using the notes Do, Re, Mi, So, and La, with a major note for each of its five strings. Because the guzheng was developed in a region called "Qin Qao," its name became known as the "Qin Zheng." Due to its long history, the zheng has been called *guzheng* or *Gu-Zheng* where "Gu" stands for "ancient" in Chinese.

The **Zhongruan** is a four-stringed plucked instrument already known to be in use during the Han Dynasty (probably between 140-87 B.C.). It has a straight neck, a round sound box and 24 frets, each of which transverse under 4 strings. The strings are tuned to (from lowest) G-D-G-D. Its tonal color is very mellow.

Nina Perlove, Flute

Song Hun Nam, Piano

February 17, 2010

Comstock Concert Hall

(No Program Provided)

University Student

Computer Music

February 17, 2010

Bird Recital Hall

(No Program Provided)

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Laura Elizabeth Davis, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*

Junior Recital

Friday Evening
February 19, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

from *Giulio Cesare*
E pur così in un giorno…Piangerò la sorte mia — George Frideric Handel (1685-1759)

Lerchengesang, Op. 70, No. 2
Das Mädchen spricht, Op. 107, No. 3 — Johannes Brahms (1833-1897)

Die Spröde
Die Bekeherte — Hugo Wolf (1860-1903)

Airs Chantés — Francis Poulenc (1899-1963)
- Air Romantique
- Air Champêtre
- Air Grave
- Air Vif

U mojego okna, Op. 26, No. 10
Zdes' khorosho, Op. 21, No. 7 — Sergei Vasil'evic Rachmaninov (1873-1943)

from *I Capuleti e I Montecchi*
Eccomi…Oh quante volte — Vincenzo Bellini (1801-1835)

from *Roméo et Juliette*
Ah, je veux vivre — Charles Francois Gounod (1818-1893)

Texts and Translations

E pur così in un giorno…Piangerò la sorte mia from *Giulio Cesare - Act III, Scene iii* - George Frederick Handel

Egypt, 48 B.C.E.- Ptolemy's forces have defeated those of Cleopatra and she has been taken prisoner. Certain of her death, she bids farewell to her handmaidens in this moving aria. ~ *G. Schirmer Soprano Aria Anthology, Book II*

E pur così in un giorno, perdo fasti e grandezze?
Ahi fato rio ! Cesare, il mio bel nume, e forse estinto
Cornelia e Sesto inermi son,
Ne sanno darmi soccorso.
Oh Dio! Non resta alcuna speme al vivir mio?

Piangerò la sorte mia,
Si crudele e tanto ria, Finchè vita in petto avrò.
Ma poi morta! D'ogn'intorno,
Il tiranno e note e giorno,
Fatta spettro agiterò.
- Text by George Frederick Handel

Why then, in one day, am I deprived of magnificence and glory?
Oh, cruel fate! Caesar, my beloved idol, is probably dead,
Cornelia and Sesto are defenseless
And cannot give me assistance.
Oh God! Is there no hope left in my life?

I will bemoan my fate
So cruel and brutal, As long as there is breath left in my body.
And when I am dead and
Become a ghost, I will haunt
Tyranny night and day.
- English Translation by N. Granitto and W. Lyman

Lerchengesang, Op. 70, No. 2 - Johannes Brahms

Ätherische ferne Stimmen,
Der Lerchen himmlische Grüße,
Wie regt ihr mir so süße
Die Brust, ihr lieblichen Stimmen!

Ich schließe leis mein Auge,
Da ziehn Erinnerungen
In sanften Dämmerungen
Durchweht vom Frühlingshauche.
- Text by Karl August Candidus

Ethereal, distant voices,
The heavenly greetings of the larks:
How sweetly you move
My heart, you lovely voices!

I close my eyes gently;
There pass memories
Of soft twilights,
Pervaded with the breath of Spring.
- English Translation by E. Ezust

Das Mädchen spricht, Op. 107, No. 3 - Johannes Brahms

Schwalbe, sag' mir an,
Ist's dein alter Mann,
Mit dem du's Nest gebaut?
Oder hast du jüngst erst
dich ihm vertraut?
Sag', was zwitschert ihr,
sag', was flüstert ihr
des Morgens so vertraut?
Gelt, du bist wohl
auch noch nicht lange Braut?
- Text by Otto Friedrich Gruppe

Swallow, tell me,
was it your old husband,
with whom you built your nest,
or have you just recently
entrusted yourself to him?
Tell me what you twitter about,
tell me what you whisper about
in the mornings, so confidentially?
Eh? You haven't been
a bride for very long, have you?
- English Translation by E. Ezust

Die Spröde - Hugo Wolf

An dem reinsten Frühlingsmorgen
Ging die Schäferin und sang,
Jung und schön und ohne Sorgen,
Daß es durch die Felder klang
So lala! Lerallala!
Thyrsis bot ihr für ein Mäulchen
Zwei, drei Schäfchen gleich am Ort,
Schalkhaft blickte sie ein Weilchen;
Doch sie sang und lachte fort:
So lala! Lerallala!
Und ein Andrer bot ihr Bänder,
Und der Dritte bot sein Herz;
Doch sie trieb mit Herz und Bändern
So wie mit den Lämmern Scherz,
Nur lala! Lerallala!

- Text by Johann Wolfgang von Goethe

On the clearest of spring mornings
the shepherdess went walking and singing,
young and fair and carefree,
so that it resounded through the fields -
So lala! Lerallala!
Thyrsis offered her, just for one kiss,
two lambkins, three, on the spot.
She looked at him roguishly for a while,
but then went on singing and laughing:
So lala! Lerallala!
And another offered her ribbons,
and the third his heart;
but she jested with heart and ribbons
as with the lambs:
Just lala! Lerallala!

- English Translation by E. Sams

Die Bekeherte - Hugo Wolf

Bei dem Glanz der Abendröte
Ging ich still den Wald entlang,
Damon saß und blies die Flöte,
Daß es von den Felsen klang,
So la la! . . .
Und er zog mich an sich nieder,
Küßte mich so hold so süß.
Und ich sagte: Blase wieder!
Und der gute Junge blies,
So la la! . . .
Meine Ruhe ist nun verloren,
Meine Freude floh davon,
Und ich höre vor meinen Ohren
Immer nur den alten Ton,
So la la, le ralla! . . .

- Text by Johann Wolfgang von Goethe

In the red glow of sunset
I walked silently through the wood.
Damon sat and blew his flute
so that the rocks resounded:
So la la! . . .
And he drew me down to him
and kissed me so gently, so sweetly,
and I said "blow again"
and the good-hearted lad blew:
So la la! . . .
My peace of mind is now lost,
my joy has flown away,
and I hear in my ears
only the old tones of
So la la, le ralla! . . .

- English Translation by E. Sams

Air Romantique - Francis Poulenc

J'allais dans la campagne avec le vent d'orage,
Sous le pâle matin, sous les nuages bas;
Un corbeau ténébreux escortait mon voyage,
Et dans les flaques d'eau retentissaient mes pas.
La foudre à l'horizon faisait courir sa flamme
Et l'Aquilon doublait ses longs gémissements;
Mais la tempête était trop faible pour mon âme,
Qui couvrait le tonnerre avec ses battements.
De la dépouille d'or du frêne et de l'érable
L'Automne composait son éclatant butin,
Et le corbeau toujours, d'un vol inexorable,
M'accompagnait sans rien changer à mon destin.

- Text by Jean Moreas

I wandered through the countryside with the thunderstorm's wind,
in the pale morning, under low clouds.
A gloomy raven escorted me on my journey,
and my steps echoed in the puddles.
The lightning on the horizon made its flame run
and Boreas redoubled his persistent howling;
yet the tempest was too flaccid for my soul
which sounded above the thunder with its pounding.
From the ash's and maple's golden garment
Autumn gathered its glistening harvest,
and evermore the raven, with an inexorable flight,
followed me without changing my destiny.

- English Translation by B. Kottman

Air Champêtre - Francis Poulenc

Belle source, belle source,
Je veux me rappeler sans cesse,
Qu'un jour, guidé par l'amitié
Ravi, j'ai contemplé ton visage, ô dèesse,
Perdu sous la mou, sous la mousse à moitié.
Que n'est-il demeuré, cet ami que je pleure,
O nymphe, à ton culte attaché,
Pour se mêler encore au souffle qui t'effleure,
Et répondre à ton flot caché?

- Text by Jean Moreas

Beautiful spring, beautiful spring,
I wish to remember forever
that one day, guided by affection,
enchanted, I looked at your face, o Goddess,
half concealed underneath the moss.
Has he but remained, this friend for whom I mourn,
o nymph, adhering to your cult,
to mingle at least with the breeze that touches you
and to respond to your hidden waters?

- English Translation by B. Kottman

Air Grave - Francis Poulenc

Ah! fuyez à présent,
Malheureuses pensées!
O! colère, o! remords!
Souvenirs qui m'avez
Les deux tempes pressées,
De l'étreinte des morts.
Sentiers de mousse pleins,
Vaporeuses fontaines,
Grottes profondes, voix
Des oiseaux et du vent
Lumières incertaines
Des sauvages sous-bois,
Insectes animaux,
Beauté future,
Ne me repousse pas,
Ô divine nature
Je suis ton suppliant.
Ah! fuyez à présent,
Colère, remords!

- Text by Jean Moreas

Ah! Flee now
miserable thoughts!
Oh! Rage, oh! Scruples!
Memories which have
pressed both my temples
in the grip of the dead.
Paths of thick moss,
vaporous fountains,
deep grottos, voices
of birds and the wind,
uncertain lights
of wild primeval forests,
insects, animals,
future beauty,
do not turn me away,
o divine nature,
I am your supplicant.
Ah! Flee now
Rage, scruples!

- English Translation by B. Kottman

Air Vif - Francis Poulenc

Le trésor du verger et le jardin en fête,
Les fleurs des champs, des bois, éclatent de plaisir,
Hélas! hélas! Et sur leur tête le vent enfle sa voix.
Mais toi noble océan que l'assaut des tourmentes
Ne saurait ravager
Certes plus dignement, lorsque tu te lamentes,
Tu te prends à songer.

- Text by Jean Moreas

The treasure of the orchard and the festive garden,
the flowers of the fields and woodlands burst with pleasure,
alas! Alas! And above them the wind raises his voice.
But you, noble Ocean that the assault of storms
could not ravage,
certainly, with more dignity, once you lament,
you lose yourself in dreams.

- English Translation by B. Kottman

U mojego okna, Op. 26, No. 10 - Sergei Vasil'evic Rachmaninov

U mojego okna cheremukha cvetet,
Cvetet zadumchivo pod rizoj serebristoj...
I vetkoj svezhej i dushistoj
Sklonilas' i zovjot...
Jejo trepeshchushchikh vozdushnykh lepestkov
Ja radostno lovlju veseloje dykhan'je,
Jikh sladkij aromat tumanit mne soznan'je,
I pesni o ljubvi oni pojut bez slov...
- Text by Glafira Adol'fovna Galina

Before my window a bird sits on a cherry tree
which pensively blossoms under its silver gown.
And with its branch fresh and fragrant
it lowers and calls me...
I happily catch the cheerful breath
of its quivering petals...
its sweet fragrance dims my consciousness
and together they sing a wordless song of love.
- English Translation by A. Evans

Zdes' khorosho, Op. 21, No. 7 - Sergei Vasil'evic Rachmaninov

Zdes' khorosho...
Vzgljani, vdali
Ognjom gorit reka;
Cvetnym kovrom luga legli,
Belejut oblaka.
Zdes' net ljudej...
Zdes' tishina...
Zdes' tol'ko Bog da ja.
Cvety, da staraja sosna,
Da ty, mechta moja!
- Text by Glafira Adol'fovna Galina

How nice it is here...
Look - far away,
The river is a blaze of fire;
The meadows lie like carpets of colour
The clouds are white.
Here there is no one...
Here it is silent...
Here is only God and I,
The flowers, the old pine tree,
And you, my dream!
- English Translation by E. Ezust

Eccomi...Oh quante volte from *I Capuleti e I Montecchi - Act I, Scene ii* - Vincenzo Bellini

Verona, 13th Century - Romeo's proposed marriage to Giulietta, which would unite their rival houses, has been rejected and Giulietta is betrothed to Tybalt. Giulietta is tortured by her love for Romeo and the certainty that responding to his advances will cause her and her family pain and tragedy. ~ *G. Schirmer Soprano Aria Anthology, Book II*

Eccomi in lieta vesta...
Eccomi adorna come vittima all'ara.
Oh! Almen potessi qual vittima cader
Dell'ara al piede!
Oh nuziali tede, abborrite cosi, cosi fatali
Siate per me faci ferali.
Ardo...una vampa, un foco tutta mi strugge
Un refrigerio ai venti io chiedo invano.
Ove sei tu, Romeo? In qual terra t'aggiri?
Dove inviarti i miei sospiri?

Oh quante volte ti chiedo al ciel piangendo!
Con quale ardor t'attendo e inganno il moi desir!
Raggio del tuo sembiante
ah! parmi il brillar del giorno:
Ah! L'aura che spira intorno mi
sembra un tuo sospir.

Here I am, in joyous garments...
Here I am, adorned like a victim at the altar.
Oh, if I could only fall victim at the foot of the altar!
Oh nuptial torches so abhorrent, so dire
You are for me fateful flames.
I am burning up...
A flame, a fire all consumes me.
A soothing coolness of the winds I ask in vain.
Where are you Romeo? In what land are you wandering?
Where shall I send you my sighs?

Oh, how often have I wept to heaven for you!
With what ardor I await you and deceive my desire!
A ray of your countenance
ah, seems to me the light of day;
Ah! The air that wafts around me
seems to me one of your sighs.

Ah, je veux vivre from *Roméo et Juliette* - Charles Francois Gounod

Verona, 14th Century - The Capulets are celebrating Juliette Capulet's birthday with a masked ball, unaware that the despised Montagues, including the handsome Roméo, are among them. Roméo is enchanted when Juliette, whom he has never seen before, sings with childlike exuberance of her sheer joy in being alive on this wonderful night. ~ *G. Schirmer Soprano Aria Anthology, Book I*

Ah! Je veux vivre dans le rêve
Qui m'enivre ce jour encor!
Douce flamme, je te garde
Dans mon âme comme un trésor!
Cette ivresse de jeunesse
Ne dure hélas! qu'un jour.
Puis vient l'heure où l'on pleure;
Le cœur cède à l'amour,
Et le bonheur fuit sans retour!
Ah! je veux vivre dans le rêve
Qui m'enivre longtemps encor!
Loin de l'hiver morose
Laisse-moi sommeiller
Et respirer la rose
Avant de l'effeuiller.
Ah! Douce flame,
Reste dans mon âme
Comme un doux trésor
Longtemps encor!

Ah! I want to live in the dream
Which still intoxicates me on this day!
Gentle flame, I keep you
In my soul as a treasure!
This rapture of youth
Only lasts, alas, a day.
After that comes the hour when one weeps;
The heart gives way to love,
And happiness flies away, never to return!
Ah! I want to live in the dream,
Which intoxicates me, for a long time still!
Far from gloomy winter
Let me slumber
and inhale the rose
before its petals fall.
Ah! Gentle flame,
Stay in my soul
As a sweet treasure
For a long time still!

Upcoming Events at the School of Music

(All events are admission-free and held in Margaret Comstock Concert Hall, unless otherwise noted. Events are subject to change.)

Sunday, February 21 - 3:00 p.m. ***Ticketed Event***
Guest Artists: Kentucky Center Chamber Players - Tickets available at the door; $10 general admission, $8 senior citizens, $1 students.

Sunday, February 21 - 7:30 p.m.
University Concert Band

Monday, February 22 - 8:00 p.m.
University Symphonic Band & Chamber Winds Louisville

Tuesday, February 23 - 7:00 p.m. **(Malcolm Bird Recital Hall)**
Jazz Week: Sandi Russell, jazz and word

Tuesday, February 23 - 8:00 p.m.
University Wind Symphony

Wednesday, February 24 - 8:00 p.m. ***Ticketed Event***
Jazz Week: International Night with the Renato Vasconcellos Ensemble and the Open World Jazz Ensemble - Tickets are $10 for general admission, $5 for students.

Thursday, February 25 - 8:00 p.m. ***Ticketed Event***
Jazz Week: Guest Adjudicators with Jazz Ensemble II - Tickets are $5 for general admission.

Friday, February 26 - 8:00 p.m. ***Ticketed Event***
Jazz Week: Valery Ponomarev, trumpet, with the Faculty Jazz Combo and Jazz Ensemble I - Tickets are $15 general admission, $5 students.

Saturday, February 27 - 8:00 p.m. ***Ticketed Event***
Jazz Week: Houston Person, saxophone, with the Faculty Jazz Combo and Jazz Ensemble I - Tickets are $15 general admission, $5 students.

Sunday, February 28 - 3:00 p.m. ***Ticketed Event***
Jazz Week: Toots Thielemans, harmonica, with Kenny Werner, piano - Tickets are $25 general admission, $15 students.

Sunday, February 28 - 7:30 p.m.
University Chorus & Chorale

Sunday, March 7 - 3:00 p.m.
Faculty Artist: Dror Biran, piano

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presents the

MARGARET COMSTOCK CHAMBER CHOIR COMPETITION

SPONSORED BY

THE MARGARET S. COMSTOCK CHORAL FUND

HOSTED BY

THE UNIVERSITY OF LOUISVILLE CARDINAL SINGERS

Kent Hatteberg, *Competition Organizer*

Margaret Comstock Concert Hall
Friday, February 19, 2010

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11:40

Shelby County High School Chamber Singers
Frances Fonza, *director*

Ich weiss mir ein Meidlein	Orlando di Lasso
Inward Stillness	Lane Johnson
O nata lux	David C. Dickau
Twa Tanbou	Sydney Guillaume

12:20

Western Hills High School Women's Chorale
Tiffany Marsh, *director*

Away Thou Shalt Not Love Me	John Wilbye
Ave Maria gratia plena	Javier Busto
Te Quiero	Alberto Favero/arr. Liliana Cangiano
Igraj kolce	arr. Jakob Jez

1:00

Highlands High School Advanced Women's Choir
Katie Cook, *director*

Salve Regina	Giovanni Pierluigi da Palestrina
Nun stehn die Rosen in Blute	Johannes Brahms
Prayer for the Gifts	Kinley Lange

1:40

Shelby County High School Treble Singers
Frances Fonza, *director*

Cantate Domino	Hans Leo Hassler/ Arr. Russell Robinson
The Gate of the Year	Eleanor Daley
Set Me as a Seal	René Clausen
Gloria Fanfare	Laura Farnell

2:20

South Oldham High School Chamber Choir
Jan Gibson, *director*

Ich weiss mir ein Meidlein	Orlando di Lasso
Ave Maris Stella	Edvard Grieg, ed. John Rutter
Il est bel et bon	Pierre Passereau, ed. Marcel Courand
Set Me as a Seal	René Clausen
Io mi son giovinetta	Domenico Maria Ferrabosco

3:00

North Bullitt High School Advanced Women's Choir
Justin Romney, *director*

Lift Thine Eyes	Felix Mendelssohn
Os justi	Eleanor Daley
Ubi caritas	Ola Gjeilo
Vier Lieder aus dem Jungbrunnen	Johannes Brahms

3:40

Lafayette High School Madrigal Singers
Ryan Marsh, *director*

Kyrie - from Missa Brevis in F, Op. 117	Josef Rheinberger
Ich weiss mir ein Meidlein	Orlando di Lasso
Newlyweds	Nathan Jones
Régi Táncdal	Lajos Bárdos

End of Round I

Three choirs selected by Adjudicators to perform in Round II

4:30

The University of Louisville Cardinal Singers
Kent Hatteberg, *director*

Gaudeamus omnes in Domino	William Byrd
Au joli jeu	Clement Janequin
Sechs Sprüche	Felix Mendelssohn
No. 2: Am Neujahrstage	
No. 3: Am Himmelsfahrtstage	
No. 4: In der Passionszeit	
No. 6: Am Charfreitage	
Abendständchen	Johannes Brahms
Hymnus de Sancte Andree Apostole	Tarik O'Regan
Jubilate Deo	Ko Matsushito

4:55

Announcement of Finalists

5:00

Round II

Choir I
Choir II
Choir III

5:40

Announcement of Results, Trophy Presentation

Adjudicators

Guy Forbes, Millikin University
Mike Englehardt, Millikin University
Kent Hatteberg, University of Louisville (Clinician)
Christopher R. Kent (Announcer)

All performances and clinics are on the Margaret Comstock Concert Hall stage. Please turn off pagers, cell phones, etc., as the performances are being recorded.

UNIVERSITY OF
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presents

University of Louisville
Concert Band

Greg Byrne, *director*

Chris Schmidt, *graduate assistant*

Sunday Evening
February 21, 2010
7:30 p.m.
Margaret Comstock Concert Hall

PROGRAM

University Concert Band
Greg Byrne, *director*
Chris Schmidt, *graduate assistant*

Kirkpatrick Fanfare (1999) — Andrew Boysen (b. 1968)

...AND THE ANTELOPE PLAY (2008) — John Carnahan

Rollo Takes a Walk (1985) — David Maslanka (b. 1943)

PROGRAM NOTES

Kirkpatrick Fanfare

Commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999, this work has a definite Irish flavor, including a strain of Danny Boy. The "Fanfare" features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

...AND THE ANTELOPE PLAY

My tone poem, *...AND THE ANTELOPE PLAY*, depicts the transformation through time of the Antelope Valley – from ancient times, to the eventual displacement of the Native American culture, to modern times. The work considers both geographical and cultural aspects in its musical portrayal of this vast and beautiful high desert of California.

The title is taken from the 19th Century song, Home on the Range, specifically from the line, "Where the deer and the antelope play," although you will not hear the song except for some melodic fragments. The thematic material of the music is based solely upon these fragments and word association from the song. Although well, hidden, you may find the themes more readily by word association than by melodic association.
...AND THE ANTELOPE PLAY is a through composed tone poem in eight sections, played without pause, with each section bearing a descriptive verse from my poem:

...first there was wind
...morning light
...behold the valley
...and the antelope play
...the plight of the valley
...the spirit remains
...and the antelope?
...the valley home

The piece begins with the sound of the warm desert wind and a lone tumbleweed blowing across the valley plain. The hunting sound of the Native American flute (played by solo soprano recorder) breaks the silence and summons forth the Spirit World.

...morning light
The rays of the brilliant sun (represented in high woodwinds) breaks through the sky.

...behold the valley
The expanse of the Valley is depicted by a warm and lyrical Western chorale.

...and the antelope play
The hot open plains play host to the indigenous Pronghorn Antelope, which frolic freely across the valley floor to the sounds of a woodblock, slapstick, and timpani.

...the plight of the valley
The western expansion of the railroad (signified by the snare drum), and the arrival of the Spanish settlers (snare drum and trumpet fanfares), disrupt the natural serenity of the valley and herald the demise of the antelope and the Native American tribes of the Serrano, Kitanemuk, Kawaiisu, and Tatavian.

...the spirit remains
Throughout the vast change toward westernized civilization and industrialization, the Spirit World constantly remains, depicted by a reprise of the Native American flute theme, now played on a solo piccolo.

...and the antelope?
Although the home to the Pronghorn Antelope and Native Americans has been changed forever, the valley will always hold their memory and be home to their spirit.

...the valley home
The beautiful expanse of the valley endures, with a grand reprise of the Western chorale. The piece concludes with the first statement of, "Oh give me a home," played in the saxophones and clarinets and ends on the single note, "home," on the flute and triangle.

Rollo Takes a Walk

Rollo is a fictional character created by Charles Ives and used in his musical writings to illustrate ultra conservative musical tastes. Rollo may not know anything about music, but he knows what he likes: usually something banal or too often played. Among the kinds of music Rollo does not like are, not surprisingly, Ives' own pieces and modern music in general. In *Rollo Takes a Walk*, composer David Maslanka develops Ives' satirical character, taking Rollo (and us) on a musical outing in which all ideas, though original, are commonplace, very familiar-sounding, and even deliberately banal. The piece is intended as a good-humored, gentle parody of concerts in the park and of some bands in which the composer has played where the tuning was less than perfect. The piece is not intended as a put-down of bands but rather as an exploration of the "out-of-tune" or "microtonal" character that Maslanka views as a forceful, original element in American music.

Maslanka has included in this piece several ideas which evoke an earlier, more innocent era of America, as well as providing some fun for the band and audience alike. Four of the 2nd clarinetists have several measures played on a kazoo beginning at measure 62. And the whole band, with the exception of the percussionist playing the wood blocks, has a vocal part in measure 81.

University Concert Band

Greg Byrne, *director*

Flutes
John Aurelius
Stephanie Burrow
Megan Dutcher
Rachel Ellis
Brittany Glass
Charlie Hutzler
Marian Mays
Teandra Young

Oboe
Kelly Moreman

Clarinets
Ceryse Duncan
Katie Duvall
Shane Evans
Devonnah Hilgart
Nichole Payne
Lynsey Peyton
Wendy Stidham

Alto Saxophones
Chris Casper
Justin Tijerina
Hope Walton

Tenor Saxophone
Karen Poe

Baritone Saxophone
Meagan Snyder

Horns
Laura Campbell
Brittany Trites

Trumpets
Amber Allen
Trevor DeJarnett
Valerie Gibbs
Zach Groves
David Razeeq
Caitlin Rothrock
Bryce Rush
Jake Rychen

Trombones
Crystal Adams
Gabby Bailey
Ben Zinninger

Euphonium
Brandon Thomas

Tuba
Chris Schmidt †
Emily Waker

Percussion
Tyler Blair
Arielle Dyda
Amber Nichy
Chris Nolot
George Richeson
Bridgett Turner
Dathan Utz

† graduate student

Upcoming Band Area Events

Monday, February 22 - 8:00 p.m.
Chamber Winds Louisville - Frederick Speck, *director*
& University Symphonic Band - Amy Acklin, *director*

Tuesday, February 23 - 8:00 p.m.
Youth Performing Arts School Wind Ensemble - Curtis Essig, *director*
& University Wind Symphony - Frederick Speck, *director*

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Kentucky Center

Chamber Players

February 21, 2010

Comstock Concert Hall

(No Program Provided)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Megan Samples, *jazz drumset*

Student of Jason Tiemann

assisted by

Todd Hildreth, *piano & accordian*
Mick Sullivan, *banjo*
Brandon Johnson, *tuba*
Barrett Wilson, *piano*
Amy Hutts, *bass*
Rhemus Webb, *trumpet*
Graeme Gardiner, *saxophone*
Chris Grzech, *trombone*

Student Recital

Sunday Afternoon
February 21, 2010
4:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Original Dixieland One Step	Nick LaRocca (1889-1961)
Swingtime in the Rockies	Benny Goodman (1909-1986)
A Night in Tunisia	Dizzy Gilespie (1917-1993)
Recorda Me	Joe Henderson (1937-2001)
Interplay	Bill Evans (1929-1980)
My Little Suede Shoes	Charlie Parker (1920-1955)
Ghetto Musick	Big Boi (b. 1975)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Chamber Winds Louisville

Frederick Speck, *director*

and

University of Louisville
Symphonic Band

Amy I. Acklin, *director*

Monday Evening
February 22, 2010
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Chamber Wind Louisville
Frederick Speck, *director*

Allegro con brio from Divertimento (1942) — Alfred Uhl (1909-1992)

Michelle Gilfert, soprano clarinet
Chris Phillips, soprano clarinet
Roslyn Mattingly, soprano clarinet
Carolyn Fassio, bass clarinet

Ricercar del Primo Tuono (1585) — Giovanni Pierluigi da Palestrina (1525-1594)

Zack Schell, trumpet
Colin Dorman, horn
Audrey Zinninger, trombone
Anastasi Fafalios, bass trombone

The Merry King (1905) — Percy Aldridge Grainger (1882-1961)

Serenade for Sophia (2001) — Guy Woolfenden (b. 1937)

I. Intrada
II. Dance
III. Finale

Marche des Parachutistes Belges (1946) — Pieter Leemans (1897–1980)

Suite from *The Incredible Flutist* (1938/1940) — Walter Piston (1894-1976)

I. Arrival of the Circus; Circus March
II. The Flutist
III. Tango of the Merchant's Daughters
IV. Spanish Waltz (attacca)
V. Polka Finale

PROGRAM

University of Louisville Symphonic Band
Amy I. Acklin, *director*

Divertimento for Band, Op. 42 (1950) — Vincent Persichetti (1915 - 1987)

I. Prologue
II. Song
III. Dance
IV. Burlesque
V. Soliloquy
VI. March

Manhattan Beach (1893) — John Phillip Sousa (1854-1932) Arr. Hindsley

Tab Langis, *conductor* *

Second Suite in F for Military Band, Op. 28, No. 2 (1911) — Gustav Holst (1874 - 1934) Ed. Matthews

I. March
II. Song without words
III. Song of the Blacksmith
IV. Fantasia on the 'Dargason'

Song for Lyndsay (2005/2007) — Andrew Boysen, Jr. (b. 1968)

Symphony No. 2, Op. 30 'Romantic' Mvt. III (1930) — Howard Hanson (1896-1981) Arr. McBeth

Folk Dances (1942) — Dmitri Shostakovich (1906-1975) Ed. Reynolds

**In partial fulfillment of the requirements of the Master of Music degree*

PROGRAM NOTES

Divertimento

Written for the clarinetists of the Vienna Philharmonic, *Divertimento* has become one of the most frequently performed works for the clarinet quartet medium. The *Allegro con brio* serves as the final movement of the Divertimento affording each instrument of the quartet has an equally virtuosic part. Uhl's mix of neoclassicism and atonality provides a sophisticated harmonic language that coexists with historically recognizable musical structural elements.

Ricercar del Primo Tuono

The *Ricercar del Primo Tuono* features the refined imitation (a precursor of the fugue) and perfectly set dissonance that is so characterized by the music of Palestrina. Though an instrumental work, the relationship to the vocal motet can be clearly heard, with generally smooth voice-leading, the exception being expressive intervals of the perfect fifth and perfect fourth that proclaim the beginnings of expository statements and frame the tonal reference.

The Merry King

The endearing melody, finely embroidered counterpoint and piano solo *sentimentale* of *The Merry King* nearly belies the tragic text from this old folksong from West Sussex. It is, however, the brokenhearted yearning of the clarinet solo passage that admits the anguish of Grainger's setting.

It's a merry king of Old England that stole my love away;
And it's I in Old England no longer can't stay.
I'll swim the wide ocean all on my bare breast
For to find out my true love whom I do love best.

Serenade for Sophia

Commissioned by the BASBWE Education Trust for the College Consortium including the Birmingham Conservatoire, the Guildhall School, the London College of Music and Media, the Royal College of Music, the Royal Northern College of Music and the Welsh College of Music and Drama, *Serenade for Sophia* is a concise three movement work for ten winds. Composed to celebrate the birth of Woolfenden's first grandchild, Sophia Isobel, the work reflects both celebration and warmth. The composer writes the following description of the work:

The work is scored for double wind quintet with no doublings, and begins with a short formal *Intrada*. This word, derived from the Spanish "entrada", is defined in Grove's Dictionary as "an instrumental piece, generally for an ensemble, to accompany an entrance or to inaugurate some festive event." This, to me perfectly sums up the happy event of Sophia's arrival. The movement is a formal A-B-A structure with the flutes having a decorative function in the A section, a melodic one in the middle section, and a more florid role in the reprise.

The main theme of the *Dance* is initially stated by t he first bassoon, before being taken up by the upper woodwinds, in melodic and friendly music that hints at warmer climates, and taps into the rich culture of Sophia's Jamaican friends and relations.

The *Finale* is the longest movement, and plays on the juxtaposition of two contrasted moods: firstly a reflective, somewhat troubled idea, characterized by an upward rising minor-mode four-note scale, rhythmical horn pedal notes and gritty passages in thirds for clarinets and bassoons. The mood then shifts, a key centre is established, and the sun comes out in a happy *Allegretto* passage. This process is redeveloped: the reflective mood becomes more *espressivo* and is treated canonically; the sun once again breaks through the clouds, and shines even more brightly in a joyous coda.

Marche des Parachutistes Belges

Marche des Parachutistes Belges (March of the Belgian Paratroopers) resulted from multiple composing episodes composer, Pieter Leemans. Initially, his commander (near the end of World War I) asked him to compose a march. This project was begun but left unfinished. Later, as World War II was coming to a close, he was asked by a group or paratroopers to write a march. Inspired, Leemans is said to have written out all of the parts in one night. Most of the work was new material, however, he drew trio from a previous work that had been essentially abandoned. Not an aggressive march but rather characterized by a relaxed stride and elegant line, its style is in the more restrained European "patrol" or "march-past" style.

Suite from ***The Incredible Flutist***

When the circus comes to a drowsy southern town, merchants, shoppers, and busybodies alike pause as they notice the sound of the arrival of the circus band. Circus acts and marches attract the crowd, leading to a performance by the *Incredible Flutist*. (Even the snake charmer is charmed!) Further, his playing so captivates one of the merchant's daughters, that the two of them meet later, in what becomes a romantic rendezvous. In fact, a fair amount of romance involves various members of the cast, until finally the flutist intervenes again to break the spell. At this, the circus disappears into the night.

The ballet was written for Arthur Fiedler, who conducted the premiere with the Jan Veen Dancers and the Boston Symphony Orchestra on May 30, 1938. Later, sections of the work were drawn together as a concert suite. It was the Boston Pops that began the traditions of creating "crowd noise and cheers" as the band enters, as well as the "barking dog" contest among ensemble members.

PROGRAM NOTES

Divertimento for Band

Composed in 1950, *Divertimento for Band* was Persichetti's first work for wind band. It was at this time that more prominent composers began writing for wind band. The addition of Samuel Barber's *Commando March* (1943), Virgil Thompson's *A Solemn Music*, (1949) Walter Piston's *Tunbridge Fair* (1950), and Howard Hanson's *Chorale and Alleluia* (1954) helped to elevate the quality of wind band writing during this time.

A commonly shared account of the *Divertimento for Band's* origin is that Persichetti originally conceived the work for orchestra, however, after getting into writing it, he realized that the strings were never going to come in!

In the *Divertimento for Band*, Persichetti presents six movements in varying style. The first, third, fourth and sixth movements are rhythmically driven, while the second and fifth are more lyrical. The trumpet solo in the fifth movement Soliloquy demands great maturity in expression on behalf of the soloist, and is one of the most defining trademarks of this standard work for wind band.

- Program Notes by Tab Langis

Manhattan Beach

At the turn of the 20th century, *Manhattan Beach* was a popular vacation spot. In fact, it was so popular that the Sousa Band would perform there during the summers, following the traditions of the Gilmore Band and other traveling groups. Imagine walking on the wet sand of the beach and finding a band performing oceanside for your ears delight!

Manhattan Beach (1893) begins with a brief introduction to the melody, however, unlike many marches that end with a robust finale, Hindsley's arrangement takes the audience back to Manhattan Beach on a lazy summer day. The sound of the band intensifies as you walk closer, and fades in the distance as you pass it by.

- Program Notes by Tab Langis

Symphony No. 2, Op. 30 'Romantic' Mvt. III

The Romantic Symphony by Howard Hanson was premiered in 1930 by the Boston Symphony under the direction of Serge Koussevitzky. It was composed for the 50th anniversary of the Boston Symphony and has become one of the most performed works of any American composer. Dr. Hanson in speaking of the work commented that, "My aim in this symphony has been to create a work young in spirit, romantic in temperament, simple and direct in expression."

The Second Suite in F for Military Band, Op. 28, No. 2

Gustav Holst (1874 - 1934) was one of the most prominent English composers of his time. In addition to composing, he was also a professional trombonist and a teacher

of composition and organ, serving at the St. Paul's Girls School in Hammersmith. Holst wrote numerous works for voice, choir, and orchestra, although his most well-known work is the orchestral suite, *The Planets, Op.* 32 (1914-1916).

The Second Suite in F for Military Band, Op. 28, No. 2 ((1911) is a collection of various English folk songs and folk dances. Movement I presents three contrasting tunes, beginning with the lively "Morris Dance." The second folk song "Swansea Town," is introduced by a solo euphonium and eventually played by the whole band. The third tune is "Claudy Banks," which is presented enthusiastically and vibrantly by unison clarinets. Movement II is set on the English folk song, "I'll Love My Love". This is a sad story of a young woman driven to insanity by grief over her lover being sent overseas by his parents to prevent their marriage. Movement III is based off of the Hampshire folk song, "The Song of The Blacksmith." This movement envisions a blacksmith rhythmically beating a hot rod on an anvil with sparks flying. Movement IV is a continuous cycle of the lively folk dance "The Dargason." The Elizabethan tune of "Greensleeves" is intertwined throughout the movement, concluding with a tuba and piccolo duet.

- Program notes by Cory Zilisch

Song for Lyndsay

Song for Lyndsay (2005/2006) was commissioned by the Indiana University of Pennsylvania Symphony Band and conducted by Jack Stamp on November 19, 2006. The composer says the following about his work:

Song for Lyndsay is a very personal work, with a great deal of meaning to me, but ideally with some significance for Jack and his ensemble as well. The musical materials for the work are mostly derived from a short piano piece that I wrote for my wife, Lyndsay, in 2005. Although the structure of the work is much more complex than its forerunner, Song for Lyndsay is still more than anything else a simple love song dedicated to Lyndsay and what she has meant in my life.

Folk Dances

Dmitri Shostakovich (1906-1975) was born in St. Petersburg, Russia. He was a prodigy at composing and playing the piano and when he was only thirteen years old, he became a student at the Petrograd Conservatory. After graduation, Shostakovich played piano throughout Europe, however, realized that his future lay in composing. Shostakovich lived under the dictatorship of Joseph Stalin, which created strain in both the popularity of his music and his compositional freedom. His opera, *Lady Macbeth of the Mtsensk District* (1934), was initially met with great popularity, but fell out of favor two years after its inception. In response to public criticism, he composed his *Symphony No. 5 in D Minor, Op.* 47 (1937), which is now regarded as one of his most well-known works.

Folk Dances (1942) is a piece that embodies the vivacity of Russian folk dances. It is a fun and lighthearted work that continually gets faster as the piece continues. It was originally part of the the third movement of the orchestral suite Native Leningrad and first transcribed by M. Vakhutinsky for Russian bands.

- Program notes by Kinsey Whearty

Chamber Winds Louisville

Frederick Speck, *director*

Piccolo
Amy Ensel
Kaelah Williams

Flutes
Amy Ensel
Penelope Quesada
Tiffany Peters
Kaelah Williams

Oboes
Katherine Alberts
Wendy Davidson

Clarinets
TJ Allgeier
Erin Barker
David Bybee
Courtney Drown
Carolyn Fassio
Michelle Gilfert
Chris Phillips
Linda Pulley
Brad Rogers
Adam Thomas

Bassoons
Kevin Cox
Jon Rohner

Alto Saxophones
Kristopher Reese
Thomas Zinninger
Amy Knight

Tenor Saxophone
Paul Shepherd

Baritone Saxophone
Daniel Reams

Horns
Dominic Rotella
John Little
Colin Dorman

Trumpets
Neil Barton
Reese Land
Zack Schell
Michael Swope
Joel Watson

Trombones
Brent Crimm
Stasi Fafalios
Hiroshi Fukouka
Audrey Zinninger

Euphonium
David Centers

Tubas
Chris Bettler
Raymond Green

Percussion
Jim Baker
Jenny Branson
Jason Gregory

Piano
Amy Acklin

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Piccolo
Baely Slaton

Flutes
Sarah Carney *
Mary Falter
Jena Hemmelgarn
Samantha Froelich
Robyn Welch

Oboes
Jillisa Kiggins *
Sarah Lempke

E^b Clarinet
Adrienne Roos *

B^b Clarinets
Jennifer Spainhour *
Jared Bottom
Luke Harrison
Cody Robbins
Ellen Trammel
Jennifer Brown
Cambron Little

Bass Clarinet
Michael Burkhead

Bassoon
Phoebe Bell †
Jacklyn Royce †

Alto Saxophones
Kimberly Kennedy *
Ian Van Lierop

Tenor Saxophone
Leah Fowler

Baritone Saxophone
Josh Warren †

Horns
Elizabeth Metzger *
Aaron Coomer
Justin Warner
Tyler Taylor
Cami Haddix

Trumpets
Halston Soder *
Daniel Fieselman
Gabe Wartman
Jaephus Craig
Chris Ginder
Shaun Shotwell
Katie Raynor
Chad Ward

Trombones
Cory Zilisch *
Brandon Etienne
Meredith Salley
Tab Langis †

Euphoniums
Daniel Peterson *
Chris Dye
Patrick Albert

Tubas
Bryen Warfield *
Kinsey Whearty
Tyler Polston
Brandon Neal
Alethia England

Percussion
Lauren Whitcomb *
Tony Johnson
Zack Davidson
Amanda Roberts
Megan Samples
Jimmy Weixler †

Piano
Luke Harrison

Bass
Matthew Boothe †

* Principal
† Guest performer

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

How to Take A Seat Campaign brochures are located on the box office counter in Comstock Hall lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

Upcoming Band Area Events

Tuesday, February 23 - 8:00 p.m.

Youth Performing Arts School Wind Ensemble - Curtis Essig, *director*
& University Wind Symphony - Frederick Speck, *director*

JAZZ WEEK - Jazz and Word

Tuesday, February 23, 2010
Malcolm Bird Recital Hall
8:00 P.M.
free

Sandi Russell – vocal
Render Me My Song:
African American Women Writers from Slavery to the Present

Ms. Russell's appearance is sponsored by:
UofL Women's and Gender Studies and
Treyton Oak Towers Retirement Living

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University of Louisville
Wind Symphony

Frederick Speck, *director*

and

Youth Performing Arts School
Wind Ensemble

Curtis Essig, *director of bands*

Jason Gregory, *assistant director*

Tuesday Evening
February 23, 2010
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Youth Performing Arts School Wind Ensemble
Curtis Essig, *director*
Jason Gregory, *assistant director*

Blue Lake Overture (1971)	John Barnes Chance (1932 - 1972)
Sleep (2001)	Eric Whitacre (b. 1970)
Heroes Lost and Fallen (1989)	David Gillingham (b. 1947)

Intermission

University of Louisville Wind Symphony
Frederick Speck, *director*

Tunbridge Fair (1950)	Walter Piston (1894-1976)
Passacaglia (2006)	Tim Jackson (b. 1972)
Spiel (1926) I. Ouvertüre II. Idyll III. Buffo	Ernst Toch (1887-1964)
Symphony No. 4 (1952) I. Epitaphs II. Marches	Morton Gould (1913-1996)

PROGRAM NOTES

Tunbridge Fair

Tunbridge Fair is Piston's only composition for full wind band. It is part of a small handful of descriptive pieces written by the composer. Another descriptive work *Three New England Sketches* is similar in that rural New England serves as the background for each setting. *Tunbridge Fair* was inspired by the actual celebration held in mid-September in Tunbridge, Vermont. The festival has been held annually since 1867. Subtle jazz influences flavor this contrapuntal masterpiece, in which Piston's refined technique meet the vernacular.

Walter Piston was born in Rockland, Maine and perhaps best known as a theorist and composer of orchestral music. His books on music theory and orchestration have been used in music classrooms for decades. After a tour in the Navy Band during World War I, where he played the saxophone, Piston studied at Harvard and later at the Ecole Normale de Musique (National School of Music) in Paris, France. In 1926 he returned to Boston and joined the music faculty at Harvard and remained there for the duration of his career.

Passacaglia

The quiet, undulating ostinato first heard in the low reeds sets the tone for the unfolding arch that builds to a powerful climax in Tim Jackson's *Passacaglia*. The wind band orchestration is Jackson's own, extensively reworked version of the final movement of his *Symphony for 32 Horns*, which was written to celebrate the 25th anniversary of the British Horn Society. This version was commissioned in 2006 by Hilary and Timothy Reynish in memory of their son William.

Spiel

Composed for the Donaueschinger Kammermusickfest in 1926, *Spiel* was premiered under the direction of Hermann Scherchen. This particular festival also witnessed new works by composers including Krenek, Pepping and Hindemith. Initiated in 1921, the Donaueschinger Festival continues to this day! Formed in three concise movements, *Spiel* advances a rhythmically energetic *Ouverture*, an *Idyll* featuring graceful oboe and bassoon writing, and a spirited, *Buffo* as the finale. All of the movements are marked by the composer's obvious appetite for counterpoint.

Ernst Toch was born in Vienna, Austria and is best known for his operatic, orchestral works and film music. He began composing as a child at the Vienna Conservatory and later at the Hoch Conservatory in Frankfurt, Germany. After serving the Austrian army during World War I, his compositional style changed significantly. His early works are commonly associated with Brahms in terms of style, after the war, his works composed between WWI and WWII are more associated with the avant garde music of the time. Although not his passion, his film music earned him three Academy Awards (1935, 1941, 1944).

Symphony No. 4

Composed in 1952, Morton Gould's *Symphony No. 4* (West Point), is comprised of two movements: *Epitaphs* and *Marches*. Commissioned for the West Point Sesquicentennial Celebration, the premiere was conducted by the composer. In his own description of the work, Gould comments:

The first movement is lyrical and dramatic. The work starts with a quiet and melodic statement of the main theme and motifs that are used and expanded through the entire piece. The general character is elegaic. There is contrast between sonorous brass statements and poignant and contemplative reflections in the woodwinds. This resolves into a broad and noble exposition of one of the motifs, followed by a transition to what serves as both an extended Coda of the movement and a transformation and peroration of the preceding sections. The form here is a *passacaglia* based on a martial theme first stated in the tuba. On this is built a series of variations that grow in intensity. They mount to a dynamic peak, and after a final climatic variation the movement recalls the previous lyricisms, but with the *passacaglia* motif hovering in the background. The movement finishes quietly.

The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a Fife and Drum Corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso *Coda* of martial fanfares and flourishes.

Youth Performing Arts School Wind Ensemble

Curtis Essig, *director*

Jason Gregory, *assistant director*

Piccolo
Leigh Ann Perdue *

Flutes
Yuening Mao * 2
Brittany Nelson
Seongyeon Park 2

Oboes
Doug Harville * 2
Leah Kahne
Bailey Lang

Clarinets
Claire Anderson * 3
Aman Babbarwal 3
Zachary Herde 2
Marian Hillebrand 2
Sabrie Howell
David Kwon 2
Alexi Poth 3
Shelbie Rayburn 2
Nicholas Siow 2

Bassoons
Travis Royce
Cody Tripp * 2

Saxophones
Cuyuni Arno 2
Justin Bullock 2
Joel Houlette
Ellis Larsen * 2
Graves Lee 2
Price McGuffey 2
Dean Prewitt 2
Zach Schlaug 2

Horns
Sara Aquadro
Ashley Davidson
Ross Pickering
Peter Savkovich 2
Tyler Taylor * 2
Nathan Williams 2

Trumpets
Justan Drake
Tyler Koch
Vedant Kumar
Christina Reynolds *
Aaron Weber

Trombones
Chris Cusick
Brandon Miller 2
Ben Scruton * 1

Euphonium
Jonathan Hunt * 2

Tubas
Christopher Bennett
Alethia England 2
Zachary Marley * 1
Brady McAfee 2
Qwinton Williams

Percussion
Will Allard
Brandon Hall * 2
Kevin Maloney 3
Connor Mook
Garrett Oberst 2
Evan Peak
Jon Sanders

Piano
Nathan Williams 2

* Denotes Principal
1 All-State Jazz Ensemble
2 All-State Bands
3 All State Orchestra

University of Louisville Wind Symphony

Frederick Speck, *director*

Piccolo
Kaila Washington — Louisville

Flutes
Jennifer Van Wie *† — Louisville
Lauren Cannady — Crestwood
Michelle Schapmire — Vine Grove

Oboes
Teil Buck * — Louisville
Alexandria Langella — Nashville, TN

Clarinets
Dylan Lloyd * — Louisville
Robert Acosta — Edgewood
Danny Sogar — Florence
Samantha Holman — Louisville
Megan Ball — Harlan
Kathryn Randall — Louisville
Jessica Lynn — Hartford

Bass Clarinet
Alex Ravtiz — Fort Myers, FL

Bassoons
Jackie Royce * — Louisville
Phoebe Bell — Elizabethtown

Alto Saxophones
Trent Barrick * — Glasgow
Ryan Olexa — Lombard, IL

Tenor Saxophone
Josh Warren — Louisville

Baritone Saxophone
Cambron Little — Owensboro

Horns
Kate Swope *† — Decatur, IL
McKenna Hynes — Buckner
Emma Keller — Sheldon, VT
Ian Wolfe — Lawrenceburg
Ben Taylor — Shelbyville

Trumpets
Michael Teglasi *† — Mt. Sinai, NY
Steven Cochiarella † — Heltonville, IN
Todd Mullins — Louisville
Jon Louden — LaGrange
Robbie Elliott — Lexington
Gregg Alvarez † — Harlingen, TX

Trombones
Ian Gregory * — Centerfield
Tab Langis † — Merrimack, NH
Irene Andhika — Stafford, VA

Bass Trombone
Joe Murrell — Radcliff

Euphoniums
Matt Byrum * — Louisville
Bill Rossman — Hopkinsville

Tuba
Adam Edwards * — Prospect
Chris Schmidt *† — Brandenburg

Percussion
Sam Rouster * — Ft. Mitchell
Rodney Younger — Indianapolis, IN
Jimmy Weixler — Louisville
Elena Michels — Ft. Mitchell

Double Bass
Felice Howard — Indianapolis, IN

Harp
Lydia Falconnier — Knoxville, TN

* principal
† graduate student

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JAZZ WEEK – International Night

Wednesday, February 24, 2010
Margaret Comstock Concert Hall
8:00 PM
$10 / $5

Brazilian Connection (Brazil)

Anderson Pessoa - sax and flute
Renato Vasconcellos - piano
Saulo de Almeida - bass
Aaron Latos - drums
Angela Fajardo - voice

with Special Guest
Alejandro 'Ale' Demogli - guitar (Argentina)

Open World Jazz Ensemble (Russia)

Samir Kambarov – alto saxophone	Rostov-on-Don
Andrey Marukhin – piano	Moscow
Vladimir Druzhinin – bass	Novosibirsk
Yevgeniy Ivantsov – drums	Moscow/Ekaterinburg

Mr. Vasconcellos is sponsored by:
Louisville Jazz Society

Open World Jazz Ensemble is sponsored by: Open World Leadership Program - **Support for the cultural program is provided through partnership and funding from the National Endowment for the Arts.**

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Jazz Columnist: Louisville Music News
Contributor: Courier-Journal, LEO, Louisville Jazz Society Newsletter

MARTIN Z. KASDAN, JR. - WRITER

2843 Brownsboro Road, Suite 109, Louisville, KY 40206
(502) 897-6930 E mail: mzkjr@yahoo.com
Contact me for Liner Notes, Artist Biography,
or other writing about your musical project.

JAZZ WEEK – Adjudicator's Night

Thursday, February 25, 2010
Margaret Comstock Concert Hall
8:00 PM
$10 / $5

Jarrad Harris – alto saxophone
Steve Thomas – trombone
Frank Sumares – piano
Thurman Barker – drums

Jazz Ensemble II – Anderson Pessoa, *director*

Adjudicators sponsored by:
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Jazz Week 2010

Guest Adjudicators

Steve Thomas, ***trumpet***
Jarrard Harris, ***saxophone***
Thurman Barker, ***drums***

with

University Jazz Ensemble II

Anderson Pessoa, ***director***

Alfredo Moura & Alim Nastaev, ***teaching assistants***

Thursday Evening
February 25, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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JAZZ ENSEMBLE II PERSONNEL

SAXOPHONES

Daniel Gonby	Connecticut, CT
David Joslin	Georgetown, IN
Jennifer Siow	Louisville, KY
Joseph Hanna	Taylor Mill, KY
Dennis Buchholz	Cleveland, OH

TRUMPETS

Zach Grooves	Benton, KY
Shaun Shotwell	Mt. Glead, OH
Daniel Fieselman	West Monroe, LA
Russell Wittenbrook	San Jose, CA

TROMBONES

Steve McCallun	Lexington, KY
Chris Grzech	Lexington, KY
Stacey Nash	Abilene, TX
Zach Marley	Louisville, KY

RHYTHM

Michael J. Vetraino, *guitar*	Lexington, KY
Seth Thomas, *guitar*	Paducah, KY
Alfredo Moura, *piano*	Salvador, BA - Brazil
Jake Reber, *bass*	Mackay, Australia
Israel Cuenca, *drums*	Loja, Ecuador

PROGRAM

Selections will be chosen from the following:

In A Sentimental Mood
Duke Ellington (1899-1974)
Arranged by Anderson Pessoa

La Fiesta
Chick Corea (b. 1941)
Arranged by Victor Lopes

Lady Bird
Tadd Dameron (1917-65)
Arranged by Mark Taylor
Featuring: Jarrard Harris

One by One
Wayne Shorter (b. 1933)
Arranged by Mark Taylor

Out of Nowhere
Edward Heyman & Johnny Green
(1907-81)(1908-89)
Arranged by Mike Tomaro
Featuring: Steve Thomas

Tenderly
Jack Lawrence & Walter Gross
(b. 1912)(1909-67)
Arranged by Mark Taylor
Featuring: Thurman Barker

Lucinha no Frevo
Jose Ursisino da Silva (Duda)

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The Louisville Jazz Society
Jamey Aebersold Jazz
ear X-tacy
91.9 WFPK

Duet:

Louisville Public Media
Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Ensemble:

Brenzels
Carmichael's Bookstore
Connie Albrecht, realtor
Falk Audio
Fish House
Guitar Emporium
Heine Brother's Coffee
Horton's Hardware
Keith's Hardware
Louisville Federation of Musician's
Louisville Urban League
Magnetic Tape Center
Market Street Stompers
Otter Distributors
Smoketown USA
T-Shirt Designs
UofL Dining Services
Veranese
Walker & Kays

Combo:

Martin Kasdan, attorney
Martin Kasdan, writer

Trio:

Douglas G. Ahrens, DMD
Amlung Law
Big Rock Jazz Fest
Clifton's Pizza
Colonel Quick
Comedy Caravan
Conrad Music
Don Wilson Music
Doo Wop Shop
Driscoll Enterprises
Eyedia
Gray's Bookstore
Jack Fry's
Ken Towery
Kentucky Center
Masterson's Restaurant
Mel Owen Music
Memetech
Mike Tracy
Miles Ahead Music
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Old Town Wine & Spirits
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JAZZ WEEK – Guest Artist Concert with Valery Ponomarev – trumpet

Friday, February 26, 2010
Margaret Comstock Concert Hall

8:00 – Noon	Jazz Ensembles / Combos - free
12:30 – 1:45	**Valery Ponomarev** – Clinic - free
2:00 – 5:00	Jazz Ensembles / Combos - free
5:30 – 7:00	**Jamey Aebersold** – Jazz Improvisation Clinic – free
7:45	Pre-Concert performance by selected participant ensemble
8:00	Featured concert - $15 / $5

Valery Ponomarev – alto saxophone
Faculty Jazz Combo
Jim Connerley – piano
Tyrone Wheeler – bass
Jason Tiemann – drums
Jazz Ensemble I – John La Barbera, *director*

Mr. Ponomarev is sponsored by:
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JAZZ WEEK - Guest Artist Concert with Houston Person – Tenor Saxophone

Saturday, February 27, 2010
Margaret Comstock Concert Hall

9:00 – 11:00 Jazz Ensembles / Combos – free

11:00 – Noon Clinics – free

Jarrad Harris – saxophone
Matt Yarbarough – trombone
Craig Wagner – guitar
Thurman Barker – drums
Steve Thomas – trumpet
Frank Sumares – piano
Chris Fitzgerald – bass

12:30 – 1:45 **Houston Person** – Clinic - free

2:00 – 5:00 Jazz Ensembles / Combos - free

5:30 – 7:00 **Jamey Aebersold** – Jazz Improvisation Clinic – free

7:45 Pre-Concert performance by selected participant ensemble

8:00 Featured concert - $15 / $5

Houston Person – tenor saxophone
Faculty Jazz Combo
Jim Connerley – piano
Tyrone Wheeler – bass
Jason Tiemann – drums
Jazz Ensemble I – John La Barbera, *director*

UofL Jazz Studies 'All Star' Award presentation

Mr. Person is sponsored by:
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Jazz Week 2010

Guest Artist

Houston Person, *saxophone*

with the

Faculty Jazz Ensemble

Jim Connerley, *piano*
Tyrone Wheeler, *bass*
Jonathan Higgins, *drums*

and

University Jazz Ensemble I

John La Barbera, *director*

Saturday Evening
February 27, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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JAZZ ENSEMBLE I PERSONNEL

SAXOPHONES

Ryan L Sanders	Cumming, GA
Graeme D Gardiner	Lexington, KY
Chris Clark	Charleston, WV
Anderson Pessoa	Brasilia, Brazil
Jonathan Hogan	Cincinnati, OH

TRUMPETS

Russell Wittenbrook	San Jose, CA
Gabe Wartman	Ft. Mitchell, KY
Steven Cocchiarella	Heltonville, IN
Kris Lewis	Taylor Mill, KY

TROMBONES

Steve McCallum	Cooperstown, NY
Chris Grzech	St. Louis, MO
Michael Farley	Columbus, OH
Stacy Nash	Abilene, TX

RHYTHM

Josh Kavanaugh, *guitar*	Tuscaloosa, AL
Pierson Keating, *piano*	Buckhannon, WV
Saulo DeAlmeida, *bass*	Louisville, KY
Joe Dunn, *drums*	El Paso, TX
Daniel Falter, *drums*	Columbia, SC

PROGRAM

Selections will be chosen from the following:

In A Mellow Tone	Duke Ellington (1899-1974) Arr. Frank Foster
Lester Leaps In	Lester Young (1909-1959) Arr. Slide Hampton
Pythodd Fellows	John La Barbera (b. 1945)
Souljive	Josh Kavanaugh (b. 1985)
Electronic Mail	Joe Dunn (b. 1980)
Stolen Sweets	Wild Bill Davis (1918-1995) Arr. Peter Hand
Social Call	Gigi Gryce (1925-1983) Arr. Peter Hand
Too Late Now	Burton Lane (1912-1997) Arr. Joe Dunn

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The Louisville Jazz Society
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Duet:

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Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Ensemble:

Brenzels
Carmichael's Bookstore
Connie Albrecht, realtor
Falk Audio
Fish House
Guitar Emporium
Heine Brother's Coffee
Horton's Hardware
Keith's Hardware
Louisville Federation of Musician's
Louisville Urban League
Magnetic Tape Center
Market Street Stompers
Otter Distributors
Smoketown USA
T-Shirt Designs
UofL Dining Services
Veranese
Walker & Kays

Combo:

Martin Kasdan, attorney
Martin Kasdan, writer

Trio:

Douglas G. Ahrens, DMD
Amlung Law
Big Rock Jazz Fest
Clifton's Pizza
Colonel Quick
Comedy Caravan
Conrad Music
Don Wilson Music
Doo Wop Shop
Driscoll Enterprises
Eyedia
Gray's Bookstore
Jack Fry's
Ken Towery
Kentucky Center
Masterson's Restaurant
Mel Owen Music
Memetech
Mike Tracy
Miles Ahead Music
Music Go Round
Old Town Wine & Spirits
Simply Grand & Vintage Piano Works
Sister Cities of Louisville
Steilberg String Instruments
TNT Recording
Vision Works
Yamaha Corporation of America

JAZZ WEEK - Jazz Master Concert
with the Toots Thielemans and Kenny Werner Duo

Sunday, February 28, 2010
Margaret Comstock Concert Hall
3:00 P.M.
$25 / $15

Toots Thielemans, *harmonica*
Kenny Werner, *piano*

Mr. Thielemans is sponsored by:
Open World Leadership Program and **Dr. Kenneth Beilman.**

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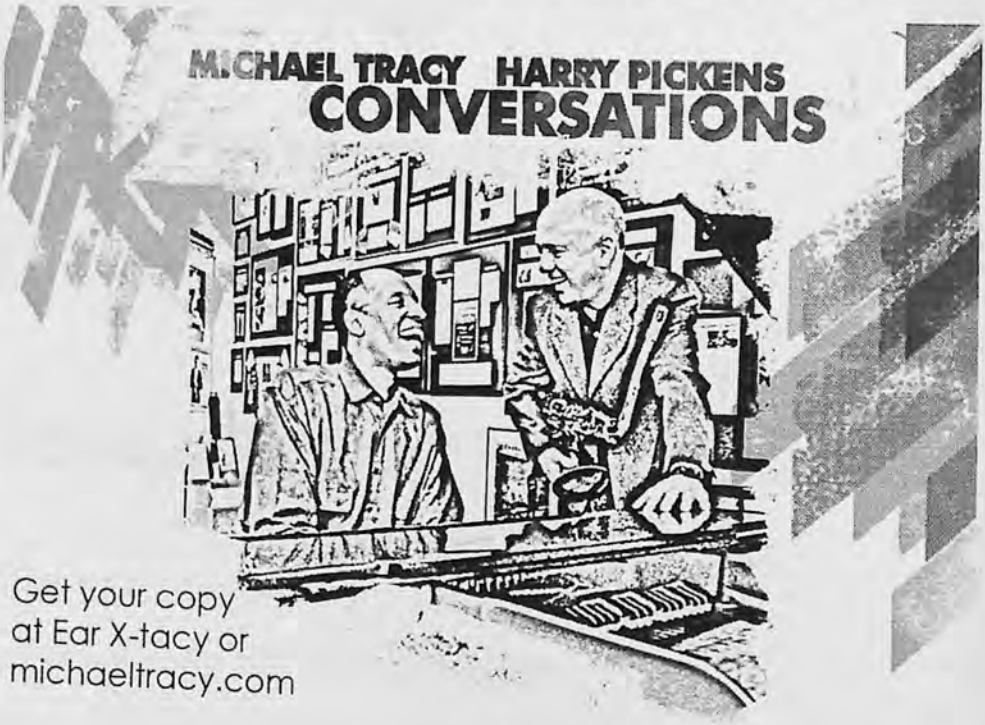

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Lexington, Kentucky

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February 28, 2010
University of Louisville School of Music
Louisville, KY

March 4, 2010
Christ Church Cathedral
Lexington, KY

March 13, 2010
St. Peter's Church
Memphis, TN

About Lafayette High School

Lafayette opened its doors in 1939 and was named for Marquis de Lafayette, the famed French general in the Revolutionary War. Lafayette High School is one of five public high schools in Lexington. The school combines a comprehensive high school curriculum with the School for Creative and Performing Arts Magnet Program (SCAPA) as well as a pre-engineering magnet. Lafayette has a strong tradition of excellence and enjoys outstanding alumni and parental support. The school was currently a recipient of the Smaller Learning Communities planning grant awarded to schools for use toward re-thinkinghow schools work for students.

Lafayette has many alumni who have distinguished themselves in their professional lives Some notable alumni include actors Harry Dean Stanton and Jim Varney, former Kentucky Governors John Y. Brown, Jr. and Ernie Fletcher, and the Episcopal Bishop, Reverend Gene Robinson, among many others.

Music Opportunities at Lafayette

The music department at Lafayette has a long tradition of excellence in all areas. The Lafayette Marching Band has been the state champion fifteen years of twenty. Lafayette students have a wide variety of fine arts curriculum choices including a number of vocal ensembles, an instrumental program consisting of strings, wind band, percussion, jazz band, piano, and a comprehensive theatre program. Lafayette also offers beginning piano and music technology courses.

As a part of the School of Creative and Performing Arts (SCAPA) program, students can choose a major in music (including voice, band, orchestra, or piano), dance, art, creative writing, and theatre. The SCAPA program is limited to 250 students in all areas and students are chosen by audition. For voice majors, the SCAPA curriculum includes music theory courses, private voice study and ensemble singing. Voice students leave their ensemble rehearsal for private coaching approximately once every two weeks, participate in monthly performance/master classes and semester recitals and juries.

In 2005, Lafayette was recognized as a Grammy Signature School honoring schools across the country for outstanding commitment to the arts.

About the Choral Department

The Lafayette Choral Department serves over 200 students in six choirs and consistently receives distinguished ratings at festivals and competitions. The Lafayette Chorale has performed in concert with the University of Louisville Collegiate Chorale, the Unversity of Kentucky Symphonic Band, and has sung for internationally recognized conductors, Dr. Eph Ehly (Kansas City Conservatory, Ret.), Dr.Anton Armstrong (St. Olaf College), Dr. Jefferson Johnson (University of Kentucky), and Dr. Kent Hatteberg (University of Louisville). The choirs have twice appeared before the Kentucky Music Educators Association Conference and tour regularly. Recent tours have included New York City, Orlando, Gatlinburg, andWashington D.C. The choirs have sung at well-known venues including the Basilica of the National Shrine and the White House in Washington D.C. and St. Patrick's Cathedral in New York City.

An important focus of the choral department is individual improvement. This is achieved through a private lesson program entitled Mastering Musicianship funded in part by the Lafayette Chorus Boosters. Nearly forty percent of Lafayette choral students take private voice lessons either at Lafayette or with independent private teachers.

LHS Choral Department graduates a number of students each year who go on to major in music at some of the top colleges and conservatories in the country.

It's about kids.
FAYETTE COUNTY PUBLIC SCHOOLS

Stu Silberman
Superintendent

February 9, 2010

Dear Music Educators:

The honor of performing for the American Choral Director's Association Southern Division Convention is most deserving of the Lafayette High School Madrigals. The dedication and hard work of these students, under the direction of Ryan Marsh, will be evident in their shining performance.

Our young musicians will long remember their honor and experience as they continue to affirm their commitment to vocal music. As there have only been two other Kentucky high schools who have had this honor of performing at either a Divisional or National ACDA convention, the invitation to perform speaks loudly of the talents of these young musicians. The Fayette County Public Schools focus on developing patrons of the arts is strong, with our students and staff being highly dedicated and willing to work hard to develop musical talents.

I know you will enjoy the wonderful sounds of the Lafayette High School Madrigals and best wishes for a productive conference.

Sincerely,

Stu Silberman
Superintendent

SS/ckn

Lafayette High School
401 Reed Lane
Lexington, KY 40503
Phone (859) 381-3474 Fax (859) 381-3487

February 2010

Dear Friends,

What an honor it is for the Lafayette Madrigals to be chosen to perform at the American Choral Directors Association Southern Division Convention! We are especially proud since Lafayette is only the third Kentucky high school to perform at either a Divisional or National ACDA convention. We are very appreciative to the association for the invitation and to our alumni, whose outstanding work has made this invitation possible.

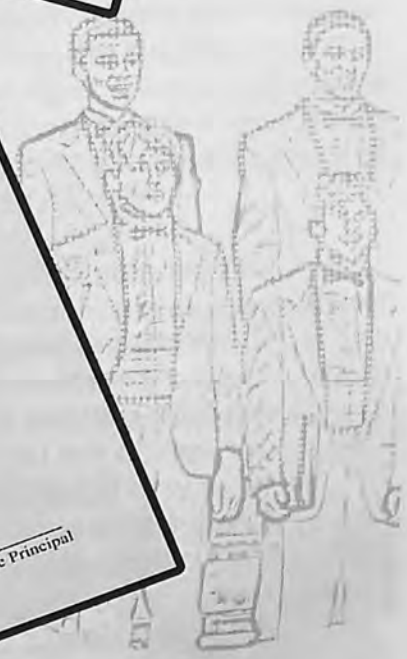
Lafayette High School and the Fayette County Public School system support our students and teachers as they pursue excellence in the arts. We are fortunate that our community appreciates and encourages the arts in education.

We know how much time, energy, heart, and passion goes into putting a performance together. Thank you for allowing our teachers and students to share their work with you and others from around the country.

Sincerely,

Vicki Ritchie
Principal

Administration
Vicki Ritchie, Principal ♦ Verna Clemons, Associate Principal ♦ Richard Royster, Associate Principal
Stephanie McDermott, Administrative Dean ♦ Sally Adams, Head Counselor



Personnel

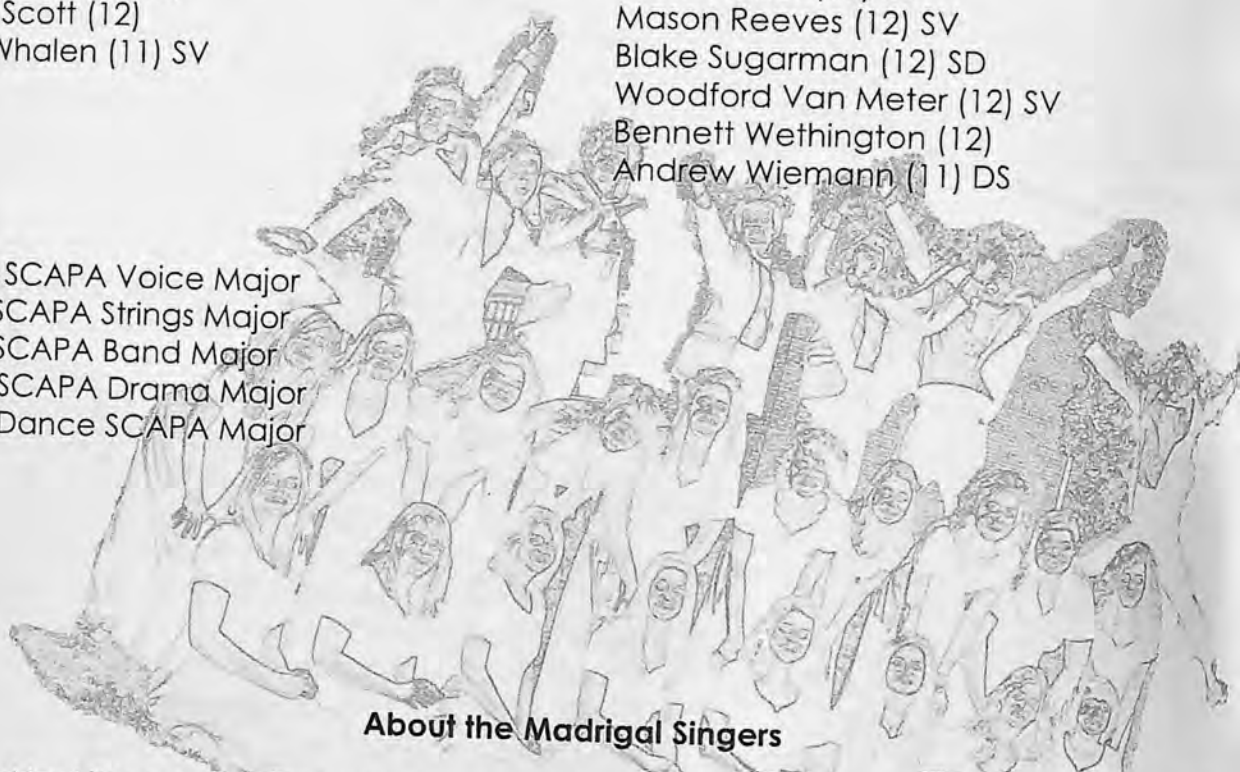
Soprano
Gabrielle Barker (12) SV
Katherine Bennett (11) SV
Hillary Crookston (12)
Jami Hart (12) SV
Elaina Henderson (12) SD
Jasmine Johnson (11) SV
Kailey Marshall (11)
Sydney Steele (12) SV

Alto
Julia Hendrick (12)
Kelcie Hollis (12)
Hannah Johnson (12) SV
Megan Keller (12)
Ellie Osborne (12) SV
Jennifer Rhodenhiser (11) SD
Jill Richardson (12)
Ellie Todd (11) SV
Hannah Yates (12) SV
Monika Zeps (12)

Tenor
Jimmy Betts (12) SD
Lucas Hansen (12) SD
Andrew Miller (11) SV
Elliott Mattox (12)
Alek Scott (12)
Will Whalen (11) SV

Bass
Will Baldwin (12)
Taylor Begley (12) SV
Travis Daley (12)
Micah Miller (12) SV
Mason Reeves (12) SV
Blake Sugarman (12) SD
Woodford Van Meter (12) SV
Bennett Wethington (12)
Andrew Wiemann (11) DS

SV = SCAPA Voice Major
SS = SCAPA Strings Major
SB = SCAPA Band Major
SD = SCAPA Drama Major
DS = Dance SCAPA Major



About the Madrigal Singers

The Madrigal Singers are primarily juniors and seniors often enrolled in the course as their second choral ensemble. The group performs chamber music, madrigals, and high quality choral repertoire from all time periods and styles. The Lafayette Madrigal Singers compete annually in the University of Louisville Margaret Comstock Chamber Choir Competition and have won first place five times. The Madrigal singers pride themselves in singing a variety of foreign languages and a repertoire of entirely a cappella music. The group performed for the Kentucky Music Educator's Association State Conference in February 2009.

Ryan Marsh, Director of Choirs

Ryan Marsh is a native of Floyd Knobs, Indiana and attended the University of Louisville School of Music from 1997 to 2003 where he earned the Bachelor of Music Education degree in Choral Music, Piano and Voice, and the Master of Music Performance degree in Choral Conducting. His primary choral conducting study was with Dr. Kent Hatteberg. While at UofL he sang in the UofL Collegiate Chorale and Cardinal Singers, performing at several state and national conventions. He has also studied with Dr. Jefferson Johnson at the University of Kentucky.

Mr. Marsh moved to Lexington to be the choral director at Lafayette in 2003. He holds professional memberships to the American Choral Director's Association (ACDA), Music Educator's National Conference (MENC) and regularly attends state, regional, national and international conventions and seminars.

Mr. Marsh has an interest in international choral music and has attended and sung in international choral competitions. In 2003 he attended the Bavarian Music Akademie Summer Conducting Seminar in Marktoberdorf, Germany where he studied with Professor Peter Erdei. He also serves as an adjudicator for Kentucky Music Educator's Association (KMEA) contests and festivals. Ryan hass served as a staff member of the Kentucky Ambassadors of Music European program representing the Central Kentucky region. Mr. Marsh was elected State Choral Chair-Elect for the Kentucky Music Educator's Association in 2007 and serves as State Choral Chair through 2011 coordinating the Kentucky All-State Choirs.

Mr. Marsh is proud to direct the Lafayette Chorale, Singers, Madrigal Singers, and Men's Chorus. In addition to his choirs, he also teaches AP Music Theory and Introduction to Music Technology. Mr. Marsh led Lafayette through the process of becoming a nationally recognized Grammy Signature School in 2005. He also serves as the music department chair at LHS.

Laura Howard, SCAPA Vocal Instructor

Mrs. Howard is a graduate of Morehead State University where she completed both her BME and MM. While completing her graduate degree, she studied choral conducting privately with Dr. Greg Detweiler, director of choral activities at MSU. She also served as a graduate assistant for the choral music department at MSU. Mrs. Howard has completed training in Levels I and II of the Kodály philosophy of music literacy and education.

Mrs. Howard began her teaching career in 2002 at Southern Middle School, Fayette County, where she was responsible for general music classes, grades 6-8, as well as the 6th, 7th and 8th grade choirs. She has had a private piano studio since 1996. For many years, Mrs. Howard has served as accompanist for various choirs, soloists (both vocal and instrumental), and musical productions. She also serves as a church musician both as a pianist as well as a vocalist.

As vocal instructor for the School for the Creative and Performing Arts, Mrs. Howard is responsible for coordinating the vocal program which consists of approximately 50 vocal majors, grades 9-12. While serving in this capacity she provides private vocal coaching and teaches music theory to sophomore music majors. She is currently serving as vocal director for her fourth musical theater production with SCAPA. Mrs. Howard also conducts the Lafayette High School Beginning and Advanced Women's Choirs and teaches piano keyboarding.

Program

Régi Táncdal — Lajos Bárdos

Kyrie from Missa Brevis in F, Op. 117 — Josef Rheinberger

Haec Dies — William Byrd

April is in my mistress' face — Thomas Morley

"Suite" de Lorca, Op. 72 — Einojuhani Rautavaara

IV. Malagueña

Newlyweds — Nathan Jones

Premier Performance

Boyo Balu — arr. Dale Warland

Pokpok Alimpako — Francisco Feliciano

Program Notes, Texts. and Translations

Régi Táncdal (Hungary)
Editio Musica Budapest Z. 578

Lajos Bárdos (1899-1986)

Hungarian composer, Lajos Bárdos studied at the Budapest Academy of Music with other great musicians such as Kodály. Along with Kodály, Bárdos was interested in promoting Hungarian folk song through choral music. He was a professor at the Franz Liszt Academy of Music. Bárdos is credited with creating the "singing youth" movement in Hungary that fostered the strong singing tradition in Hungary. As an educator, Bárdos (along with other students of Kodály) was influential in the development of the Kodály Method of musical training.

Régi Táncdal is a dance song that is very popular and commonly sung by Hungarian choirs and folk ensembles. This arrangement by Bárdos uses a melody from the *J. Paix Organ Book* (1583) and text written by Karoly Varga (1949). A *tambur* is a lute popularly used in the folk music of Hungary, Turkey, the Middle East, and Central Asia for centuries. Bárdos writes vocal lines that imitate the *tambur, cim balom* (a dulcimer-like instrument), pipe, and string bass.

Andandóri tammbúr.
Édes rózsámmy szívem kedvese hallod,
hív az ének?
Csengön, bongón
szól a vig zene hadd táncoljak véled!
Jöjj o jöjj édes párom,
nótánk hangja ma meszsze szálljon:
oly szép igy ez az élet.

Búg brumming a bügü húrja
cimbalcimm.
Pengeti cimbalmunk is vigan,
pengeti (búg a bügü húrja.)
Nézd a másik kedvet ad neki
cifra sípját fújva!
El nem fárad a táncos lábod.
látom most csuda szívböl járod
mindég újra.

Térded hajlik mintha rózsafa
csendes szélben lebben.
Smintha hozzám angyal szállana
úgy jössz vagy még szebben!
Gyenge vállad az arcod pirja
szebb mint fényben a rózsak szirma
pünkösd reggel a kertben.

Hej tambúr, tammabúr, tambúburi andanidóri.
Hozzád röppen szivem sóhaja
skézen fogva kérlek
Lelkem hangját titkon vidd haza
hadd kisérjen téged.
Más visz táncba
de el nem válunk más mégis:

Oly szivert sziv,
a mi boldogságunk.
oly szép igy ez az élet!

Andandóri tammbúr.
Dear rose, sweethart, can you hear,
the song is calling you?
Csengön, bongón
the happy music is calling, let me dance with you!
Come, O come, my sweet lover,
the sound of our singing should fly far today:
Life is so beautiful like this (together)!

The string of the double bass is brumming-
Cimbalcimm.
The cimbalom, is playing happily
pengeti búg a bügü húrja.
Look, the other (musician) gives him the joyful mood
by playing his flute!
Your dancing feet will not get tired.
I can see that now you are dancing from your heart,
(not half heartedly) again and again.

Your knee bends as the tender branch of the rose tree
bends in the calm breeze.
You come to me as if you were
an Angel who flies towards me!
Your tender shoulder, the blush on your face
is more beautiful, than the rose petals
in the morning light of ascension Sunday in the garden.

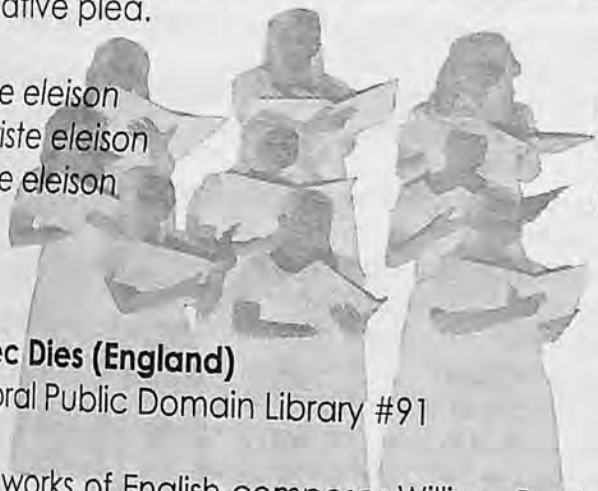
Tambur, andanidori
The sigh of my heart flies to you
and I ask you while holding your hands:
to take home the music of my soul,
so it can always accompany you.
Even if someone else takes you to dance
it does not separate us. (Because you hear the music of
my soul which accompanies you)

Heart (your) for (my) heart,
this is our happiness.
Life is so beautiful like this (together)!

Kyrie from Missa Brevis in F (Germany) **Josef Rheinberger (1839-1901)**
Missa in honorem Sanctissimae Trinitatis, Op. 117
Carus Verlag 50.117

Josef Gabriel Rheinberger was a well-known composer of the late Romantic period in Germany. He was also a conductor, teacher and virtuosic organist and pianist. Although a prolific composer during the late Romantic period, Rheinberger's music is firmly rooted in the classical vein and has also been described as Brahmsian in style. He did not approve of the New German school of composition typified by Wagner and Liszt. He preferred the study of the counterpoint of Bach and other Baroque masters. Although his choral works are overshadowed by his popular organ sonatas, they are masterful in their own rite. Rheinberger composed twenty-two masses which, "range from simple works in a neo-Renaissance imitative style for equal voices a cappella to large-scale choral/orchestral works in the style of Mozart and Joseph Haydn." (Dennis Shrock)

Although today, the *Missa in honorem Sanctissimae Trinitatis* is not widely known, it was included in a list of works compiled by the composer toward the end of his life as one of the six masses he felt were important. The mass was masterfully composed in only two days in April 1880. The *Kyrie* is based upon a Gregorian triad motif and is an understated and imitative plea.



Kyrie eleison	*Lord, have mercy.*
Christe eleison	*Christ, have mercy.*
Kyrie eleison	*Lord, have mercy.*

Haec Dies (England) **William Byrd (1543-1623), ed. Braginetz**
Choral Public Domain Library #91

The works of English composer William Byrd defined the Renaissance period in England. Aside from church music for both the Catholic and Protestant churches, which comprises most of his musical output, he also composed madrigals, consort music, and music for the keyboard. Byrd was a pupil of Thomas Tallis, and in 1575, became his partner in an exclusive printing patent from Queen Elizabeth I.

Haec dies is found in Byrd's second collection of *Cantiones sacrae* printed in November 1591. The joyous text (Psalm 118:24) is scored for six voices and employs both homophonic and polyphonic writing. *Haec Dies* also embraces text painting characteristics of the madrigal style.

Haec dies quam fecit Dominus,	This is the day which the Lord hath made:
exultemus et laetemur in ea,	let us be glad and rejoice therein.
Alleluya.	Alleluia.

April is in my mistress' face (England) **Thomas Morley (1558-1603), ed. Ornes**
Choral Public Domain Library #278

Thomas Morley was a student of William Byrd and became the most significant composer of the Elizabethan form of the Italian madrigal. Morley adapted the Italian madrigal to the tastes of Elizabethan England. He followed his teacher as an influential printer, editor and publisher of music and continued the exclusive printing patent from Queen Elizabeth I.

April is in my mistress' face appeared in *Madrigalls to Foure Voyces* in 1594 and exemplifies the English style of madrigal pioneered by Morley. It is based on the text of the Italian madrigal originally set by Orazio Vecchi, *Nel vis'ha un vago Aprile* (In her face she has a charming April) published in his Book of *Canzonets à 6* in 1587.

April is in my mistress' face,
And July in her eyes hath place;
Within her bosom is September,
But in her heart, a cold December.

"Suite" de Lorca (Finland) **Einojuhani Rautavaara (b. 1928)**
Walton Music, Fazer 52

Finnish composer, Einojuhani Rautavaara was born in Helsinki in 1928. He studied composition with such notable composers as Sibelius, Vincent Persichetti (Juilliard), and Aaron Copland (Tanglewood). His compositional output includes eight symphonies, ten concertos, six operas, numerous choral/orchestral works, and chamber, piano and choral works. Rautavaara is known for serial techniques. His work is also influenced by mystical writings, which is evident in his frequent use of angel imagery. Rautavaara has written in a variety of modern styles including neo-classicism, and serial techniques. His output includes eight symphonies, string quartets, concertos, chamber music, choral works, and opera.

Federico Garcia Lorca is widely considered Spain's most important poet and dramatist. Lorca was a contemporary and colleague of Salvador Dali as well as other important artists of the early twentieth century. Lorca maintained a fascination with folklore and gypsy music that influenced his poetry.

"Suite" de Lorca is Rautavaara's most popular work for chorus. Rautavaara attempts to create images of the poetry through text painting effects. In the *Malagueña* movement, there are driving rhythmic figures imitating the galloping of horses.

La muerte entra y sale de la taberna.
Pasan caballos negros y gente siniestra
Por los hondos caminos de la guitarra.
Y hay un olor a sal y a sangre
En los nardos febriles de la marina.
La muerte entra y sale de la taberna.

Death enters, and leaves, the tavern.
Black horses and sinister people
travel the deep roads of the guitar.
And there is odor of salt and female blood
In the spike nards of the swamp.
Death enters and leaves the tavern.

Newlyweds (America) **Nathan Jones (b. 1983)**
GIA, G-7792

"Newlyweds" is a simple and elegant text by Marjory Wentworth. Marjory is the poet laureate of South Carolina and author of three collections of poetry. I discovered her poetry while singing at the Spoleto Festival USA in Charleston, SC with the Westminster Choir in June 2009. This poem contains wonderful images including ribbons spilling out of bags of unopened gifts and red and yellow roses clasped in front of the young bride's heart. I felt that these images describe the feeling of excited uncertainty at the beginning of a couple's life together. I wanted to portray this excitement and sense of traveling forward in the music.

In the section about the ribbons, I used a rising suspension chain to mimic the unraveling and spinning out of the ribbon. Throughout the piece, are thick, low chords symbolizing the security and comfort felt at the beginning of a new relationship. At the end of the poem we are left with the line, "as they travel home with all they think they will ever need." I have tried to capture this sentiment by returning "home," to the original voicing and material from the beginning. This ends the piece unresolved, similar to the poem's unknown ending for this new couple. Now they must live out life and continue to write their own story together. – Nathan Jones
www.nathanjonesmusic.com www.marjorywentworth.net

A bride, beneath a backpack bigger than her body,
holds a vase of red and yellow roses in front of her heart.
The groom dragging a suitcase on wheels, hugs a shopping bag stuffed with still-wrapped gifts.
Wedding cake balanced on top.

Ribbons spilling thin white streams, through the air behind them as they travel home,
with all they think they will ever need.

Boyo Balu (Portugal) **arr. Dale Warland (b. 1932)**
earthsongs

Boyo Balu comes from *Cançao de Embalar*, a setting of the Portuguese lullaby by American composer, Janika Vandervelde. Famed American conductor, Dale Warland, arranged this setting based upon the melody by Janika Vandervelde. *The words "boyo-yo, balu, lalo" are simply phonemes.*

Janika Vandervelde is a native of Wisconsin and has served as composer-in-residence in three Twin Cities' organizations including the Minnesota Chorale, Minnesota Center for Arts Education and the Women's International League for Peace and Freedom. She is primarily a choral composer and has composed numerous commissions for all levels. She currently teaches orchestration at the University of Minnesota.

Pokpok Alimpako (Philippines) **Francisco F. Feliciano (b. 1941)**
earthsongs

Pokpok Alimpako is a piece based on a motif of a Maranao (Southern Philippines) melody and the words of a Muslim children's chant. The Maranao language is spoken by the Maranao people, one of the largest Islamic groups in the Philippines, living in the southern part of Mindanao, the Philippines' second largest island. The text comes from a children's circle game in which the children make fists and place them alternately one on top of the other. The topmost fist makes a pounding motion on the other fists as the game is played. Then the lowermost fist is released, fists are opened one at a time, palms up and the game played again. Still in a circle, the children sing another verse of chant and bring their hands upward with a jerky movement as they ruffle one another's hair.

The interlocking rhythms are characteristic of a compositional practice found in music of the Kulintang, a traditional Filipino ensemble consisting of seven or eight knobbed gongs that enter one at a time in special rhythmic patterns to create a layered sound similar to the Indonesian gamelan. In 1981, Pokpok Alimbako was the official contest piece for the National Music Competitions for Young Artists, Youth Choir Finals, at the Cultural Center of the Philippines. – earthsongs publications

Pokpok alimpako pok!
Limpakopiko malalago isi daling
Daon si Boroboro,
Bukas kasa-isa
Pokpok alimpako!

Pound your hands;
Dali will run.
Boro-boro is not around.
Open that hand under the other.

Acknowledgements

LEXARTS

lafayette choir BOOSTERS

Fayette County Public Schools
Stu Silberman, Superintendent

School Board Members
Becky Sagan, Chair
John Price
Amanda Ferguson
Melissa Bacon
Kirk Tinsley

Friends of the Arts School

THE LEXINGTON SINGERS

Lafayette High School Administration
Vicki Ritchie, Principal
Verna Clemons, Associate Principal
Richard Royster, Associate Principal
Stephanie McDermott, Administrative Dean

Lafayette/SCAPA Music Department
Ryan Marsh, Department Chair
Laura Howard, Vocal Instructor/Director, Music Theory

Charles M. Smith, Director of Bands
Dr. Terry Magee, Assistant Band Director, Music Theory
Brian Lewellen, Jazz Band Director
Chris Strange, Jazz Band Director
John Willmarth, Percussion Director

Jennifer Grice, Orchestra Director
Frederick Speck, Assistant Orchestra Director

Dave Gillespie, SCAPA Piano
Millie Fields, SCAPA Voice

Special Thanks
Jason Sturgill, program design
Kent Hatteberg, University of Louisville
Jeff Johnson, University of Kentucky
Chaperones and Parents

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS
Kent Hatteberg, *Conductor*

and

CARDINAL SINGERS
Kent Hatteberg, *Conductor*

and featuring the

LAFAYETTE HIGH SCHOOL MADRIGAL SINGERS
Ryan Marsh, *Conductor*

Margaret Comstock Concert Hall
Sunday Evening
February 28, 2010
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Sing Unto God (*Judas Maccabaeus*) — George Frideric Handel (1685 - 1759)

Bomi Lee, *accompanist*

Tristis est anima mea — Orlando di Lasso (1532 - 1594)

Kyungouk Ko, *student conductor*

Cantate Domino, SWV 81 — Heinrich Schütz (1585 - 1672)

Angela Stephens, *student conductor*

Laudate Dominum — Wolfgang Amadeus Mozart (1756 - 1791)

Vesperae solenne de confessore, KV 339

Chloe Richards, *soprano*

Bomi Lee, *accompanist*

Lebenslust (Im Grünen, Op. 59, No. 4) — Franz Schubert (1797 - 1828)

Yun Sun Kim, *student conductor*

CARDINAL SINGERS

Gaudeamus omnes in Domino — William Byrd (1543 - 1623)

Sechs Sprüche, Op. 79 — Felix Mendelssohn (1809 - 1847)

1. Im Advent
2. Weihnachten
3. Am Neujahrstage
4. In der Passionszeit
5. Am Charfreitage
6. Am Himmelfahrtstage

University Chorus

Kent Hatteberg, *director*

Bomi Lee, Kyungouk Ko, Christopher Kent, Yun Sun Kim, Angela Stephens, *graduate assistants*

Soprano I
Emily McClanahan
Ilimari Penne
Angela Roberts
Sabrina Wellendorff
I Tien Wu

Soprano II
Nicole Carlson
Celeste Fisher
Mary Hamilton
Hagino Hargis
Yun Sun Kim*
Chloe Richards
Lucy Simpson
Angela Stephens*
Katelyn Thompson

Tenor I
Nick Cain
Christopher Kent*
Ethan Schmidt
William Summay

Tenor II
Marquese Carter
Sam Kennedy
Brad Ling
Alex Moore
Robert Wallen

Alto I
Emma Dill
Melinda Freeze
Annie Kinny
Bomi Lee*
Alexandra D. Lewis
Trista Rappert-McGetrick
Maria Prieto
Sasha Wiseman

Alto II
Jennifer Baker
Jennifer Brown
Talia Girton
China Huddleston
Alexandrea Meredith
Hannah Parker
Jessica Weinstein

Bass I
Alberto Abril
Virgil Clay
Devin Hale
Kyungouk Ko*
Chris Millett
Brett Northrup
Ian Pugh

Bass II
Derrick Anderson
John Aurelius

**graduate student*

Drei Gesänge, Op. 42 — Johannes Brahms (1833 - 1897)

I. Abendständchen
II. Vineta
III. Darthulas Grabesgesang

Abendlied, Op. 69 No. 3 — Josef Rheinberger (1839 - 1901)

INTERMISSION

LAFAYETTE HIGH SCHOOL MADRIGAL SINGERS

(See Lafayette High School program)

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Lydia Cox
Christina Hatfield
Erin Keesy
Yun Sun Kim*
Jenifer Thomas

Tenor I
Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth*

Tenor II
Trey Alexander
Robert Carlson
Josh Hamilton
Christopher Kent*
Geoff Wallace

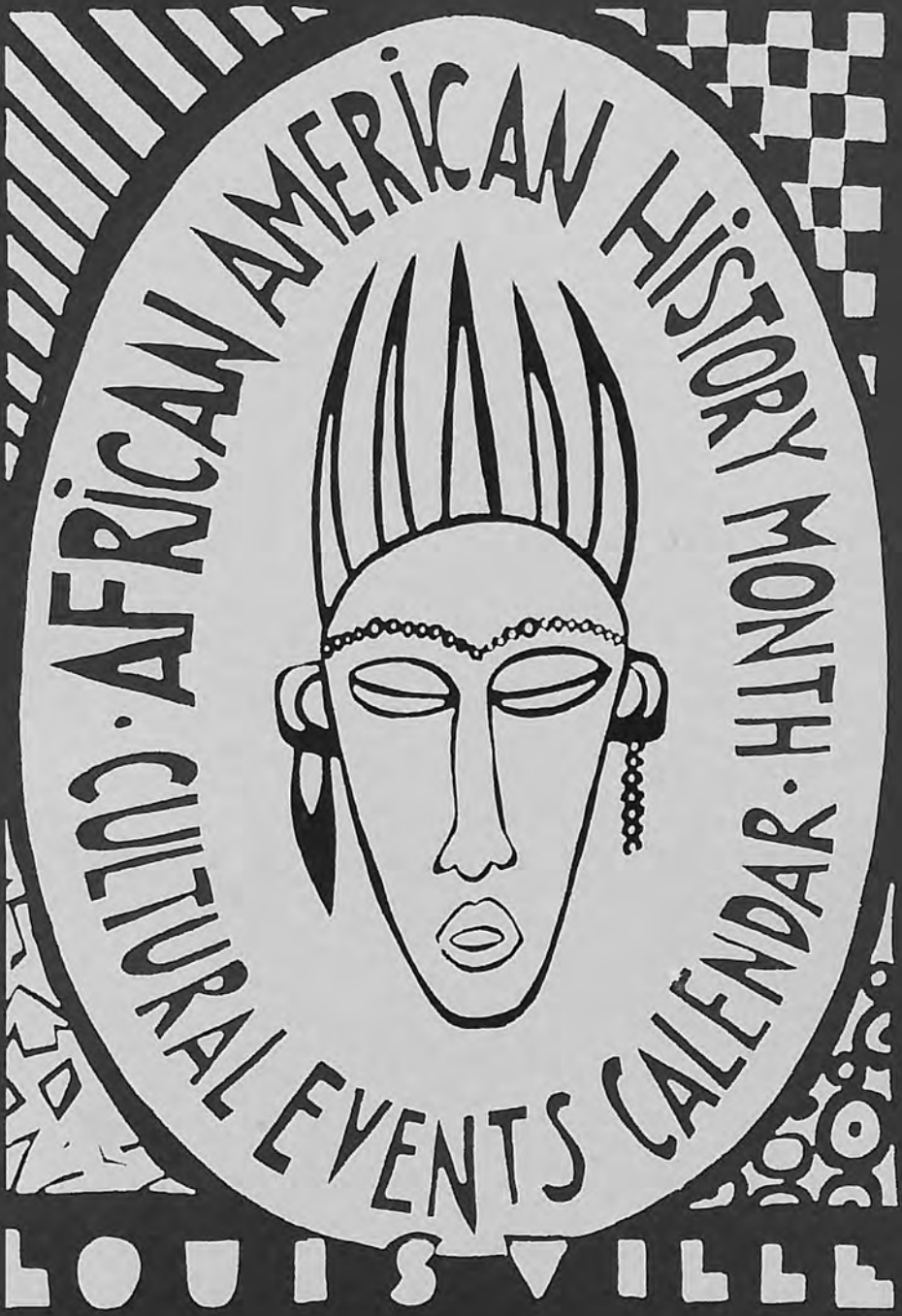
*graduate student

Alto I
Katie Allen
Kristin Hale
Bomi Lee*
Claire Mosley
Holly Riggs

Alto II
Sarah Barker
Nicole Bass
Carlisle Schoner
Tamara Stewart
Amber Whittaker

Bass I
Jon Fejes
Nicholas Gray
Jacob Hein
Kyungouk Ko*
Phillip Morgan

Bass II
Josh Brooks
Austin Echols
Michael Lancaster
Nick Pappe
Mason Stewart



FEB. 2010 FREE

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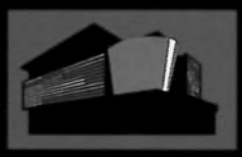
EVERYONE.



LEGACY CAMPAIGN
MUHAMMAD ALI CENTER™

See listings inside for February events and check our Web site for new and updated event schedule.

Legacy inquiries: 877 855.5350
Other questions: 502 584.9254

www.AliCenter.org

African American History Month

Cultural Events Calendar

February 2010

Events - Exhibits - Attractions

Metro Louisville

17th year of publication

Copies available at:

Republic Bank - any branch
Louisville Urban League - 1535 W. Broadway
Actors Theatre - 3rd & Main Streets
Main Library - 301 York Street
All advertising supporters

In Recognition

Dr. Carter G. Woodson, 1875-1950

Preeminent historian, scholar, author, teacher and mentor...

- Founder of *The Association for the Study of Negro Life and History (1915)*
- Publisher of *The Journal of Negro History (1916)* and *Negro History Bulletin (1937)*
- "Father" of Negro History Week (1926)

"...to dramatize the achievements of persons of African blood."

WOODSON SKETCH
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Courtesy the African American Heritage House Museum
Louisville, Kentucky

COVER ImarGRAPHICS

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Louisville, KY 40203
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ATTRACTIONS

"Ordinary People, Extraordinary Courage" Men and Women of the Underground Railroad in the Indiana and Kentucky Borderland

Exhibit combining traditional museum items with a multimedia interactive DVD. Many original documents, artifacts and graphic panels are dramatically displayed. **The Carnegie Center for Art & History.** 201 E. Spring Street. New Albany, IN. Free admission. Call (812) 944-7336.

"Muhammad Ali Center"

An international educational center that is inspired by the ideals of its visionary founder, Muhammad Ali. A series of media stations and interactive exhibits present Ali's biographical storyline through the six core values of his life: **respect, confidence, conviction, dedication, spirituality and giving. Muhammad Ali Center.** 144 N Sixth St. Admission: $9, $8 seniors, $5 students, $4 ages 6-12, free 5 and under. Call 584-9254. www.alicenter.org

"Frazier International History Museum"

A 100,000 square foot, state-of-the-art museum provides an unforgettable journey through 1000 years of history covering two continents. Features hundreds of historical period artifacts, live performances by costumed interpreters (schedules vary), audio tours and hands-on multimedia presentations. **Frazier International History Museum.** 829 W. Main St. Admission: $9, $7 seniors, $6 students, free ages 4 and under. Call 753-5663. www.fraziermuseum.org

"Louisville Slugger Museum & Factory"

This newly renovated "Best Tourist Spot" in town, features a short film - "The Heart of the Game," numerous interactive exhibits, the biggest baseball bat in the world, and a factory tour to see bats being made. Upcoming exhibits: Jan 28-Mar 16, 2010 - "Linedrives and Lipstick: The Untold Story of Women's Baseball; April 25-Sep 5, 2010 - "WE ARE THE SHIP: The Story of Negro League Baseball." **Louisville Slugger Museum & Factory.** 800 W. Main St. Admission: $10, $9 seniors, $5 ages 6-12, free 5 and under. Call 588-7228. www.sluggermuseum.com

"Lewis Howard Latimer - Assistant to Thomas Edison"

Details about the life of a black inventor and assistant to Thomas Edison. Latimer, son of escaped slaves, served in the Union Navy during the Civil War. Later he became a self-taught technical expert who worked with Edison's legal department defending patent rights. **Thomas Edison House.** 729 E. Washington St. Admission: $5, $4 seniors, $3 students. Call 585-5247.

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EXHIBITS

January 26 - February 21

"16th Annual African American Art Exhibition"

Local and national artists proudly exhibit their work. A very popular highlight of the region's visual arts season. Opening reception with free food and live music, Friday, February 5, at 6 pm. **Actors Theatre.** Third and Main. Intermezzo Café. Indoor parking. Free admission. Call 584-1205.

Through February 28

"African Art at the Speed"

Exhibit highlights the museum's vibrant African art collection that features works ranging from a fine 17th century equestrian figure to contemporary works reflecting the influence of African Art by **Joyce Scott** and **Yinka Shonibare, MBE**. Includes several recent acquisitions that have never been shown before at the Speed, including an impressive Yoruba mask, and a fine Zulu earthenware beer vessel. **Speed Art Museum**. 2035 S. Third St. Free admission. Call 634-2700. www.speedmuseum.org

Through March 14

"Hattie Bishop Speed: A New Museum for Louisville"

This exhibition of vintage photographs, documenting the construction of architect Arthur Loomis' building, vividly captures Hattie Bishop Speed's vision for the new art museum. Classic in its use of traditional materials, yet modern in its incorporation of cutting-edge technology, the creation of the Speed Art Museum was a major event in the history of Louisville when it opened in 1927. As the museum prepares for a major expansion and renovation project, this exhibition celebrates Hattie Bishop Speed's vision for the museum and the many visitors who enjoy it each year. **Speed Art Museum.** 2035 S. Third St. Free admission. Call 634-2700.

Through April 10

"Searching for the Heart of Black Identity"

KMAC showcases work by African American artists from across America expressing what it means to be African American in contemporary society. Includes works in film, photography, textiles, sculpture, painting and poetry. **Kentucky Museum of Art & Craft.** 715 W. Main St. Admission: $5, free for KMAC members, students and children under 12. Call 589-0102. www.kentuckyarts.org

A strong and diverse community creates a bond between us all. It fosters friendship, kindness, and well-being. And most importantly, we accomplish more together. No one better understands this than we do. That's why we're proud to celebrate the lives and achievements of African Americans during Martin Luther King, Jr. Day and Black History Month. Like you, we know what it takes to reach your dreams, and we'll do our best to help you achieve them.

Fifth Third Bank proudly celebrates Black History Month.

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EXHIBITS - continued

Through April

"Creating Identity: Portraits Today"

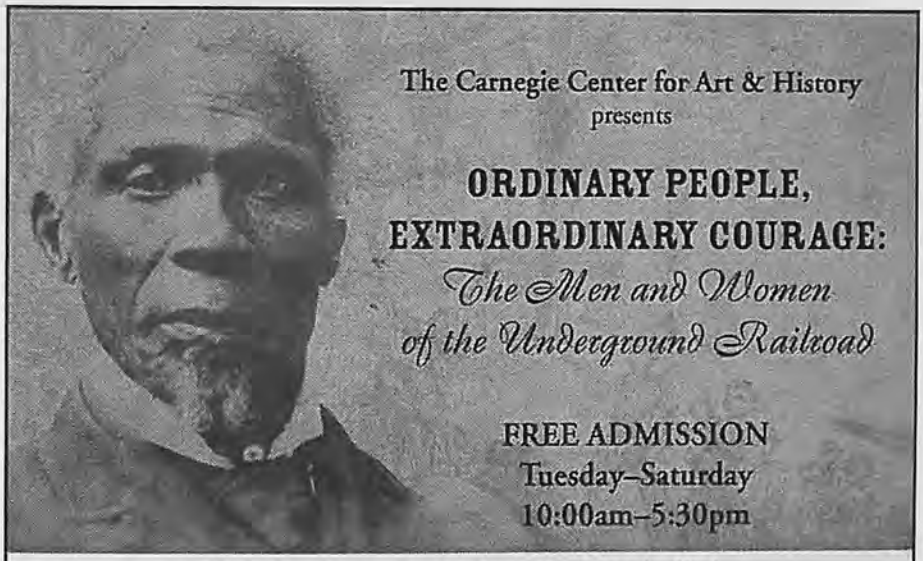
Exhibit explores the relevance of portraiture today and highlights several of the most important African Americans working in contemporary art: **Kehinde Wiley, Michalene Thomas, Carrie Mae Weems, Jacqueline Tarry and Kara Walker. 21c Museum Hotel.** 700 W. Main St. Free admission.
Call 217-6346. 21cMuseumHotel.com

PERFORMANCE

January 26 - February 20

"Ella"

This musical tribute to Ella Fitzgerald is an amazing performance that takes a trip down memory lane with a legend and her band. Featuring breathtaking songs like "That Old Black Magic" and "They Can't Take That Away From Me," and stories of her extraordinary life and personal resilience. Ella captures the essence of the woman behind the microphone, delivering a sensational live concert that channels her remarkable voice. Recommended for ages 11 and up. **Actors Theatre.** 316 W. Main St. Call 584-1205.
ADULT TICKETS - Previews:$23, $31. Wednesday Matinee: $28, $38, $43. Sunday-Thursday & Weekend Matinees: $34, $44, $50. Opening & Friday-Saturday Evenings: $38, $48, $59. KIDS TICKETS - Ages 11-14, $15 kids ticket available with purchase of adult full-price ticket.



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"Whatever career you may choose for yourself - doctor, lawyer, teacher - let me propose an avocation to be pursued along with it. Become a dedicated fighter for civil rights. Make it a central part of your life. It will make you a better doctor, a better lawyer, a better teacher. It will enrich your spirit as nothing else possibly can."

Dr. Martin Luther King, Jr.

Because of the roll call of sacrifice made by so many over the years a new generation of leadership continues the legacy of the Civil Rights Movement.

Just as was true then 4th District Metro Councilman David W. Tandy believes that now is the time for the next generation of leadership. A new generation must embrace the call to continue building on the legacy. It's important to insure that every person, regardless of their race, gender, or class thrives and prospers in Louisville, Kentucky.

Join the movement and get involved today in your community!

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www.davidtandy.com

FEBRUARY READING CONTESTS

Read a book related to Black History in the month of February and place your name in a drawing for a $5 bookstore gift card.

CHILDREN

Crescent Hill Library. 2762 Frankfort Avenue. Call 574-1793.
Portland Library. 3305 Northwestern Parkway. Call 574-1744.

ADULTS

Portland Library. 3305 Northwestern Parkway. Call 574-1744.

EVENTS

Wednesday, January 20

11:00 am Conference. **"14th Annual Metro Human Relations Commission Race and Relations Conference: Moving Forward Into the 21st Century."** Full day conference with various workshops. Keynote luncheon speaker: **Jane Elliott**, internationally known teacher, lecturer and diversity sensitivity trainer. **Galt House Hotel,** 140 N. Fourth St. Full registration $75. Workshops only $40. Call 574-4332. www.louisvilleky.gov/humanrelations

Tuesday, January 26

3:00 pm Teen program. **"African Dance"** Learn authentic African dance from professional instructor and classically trained dancer, **Antoinette Crawford-Willis. Newburg Library.** 4800 Exeter Avenue. Free admission. Call 479.6160.

Saturday, January 30

THE SATURDAY ACADEMY

11:00 am Seminar. **African World/Black History. Dr. J. Blaine Hudson,** UofL Dean of Arts and Sciences, explores the histories and cultures of Africa, the Caribbean, Latin America and Black America.

12:45 pm Presentation. **"The Cultural Politics of Soul Music in the 1960's" Dr. Diane Pecknold,** Womens Studies, UofL, and **Dr. William Tkweme,** Pan African Studies, UofL.**DuValle Education Center Cafeteria,** 3610 Bohne Ave. (Enter from REAR parking lot.) Free admission. Call 852-1397.

Monday, February 1

12:15 pm Read-In. **17th Annual African American Read-In.** School students hear authors, educators, TV personalities, community leaders and professionals read, inspire and motivate. Sponsor: *Eta Omega Chapter, Alpha Kappa Alpha Sorority.* **Western Library.** 604 S. 10th St. Free admission. Call 456-6044.

UNITY UNDERSTANDING EQUAL OPPORTUNITY

The mission of the **Louisville and Jefferson County Metro Human Relations Commission** is to promote unity, understanding and equal opportunity among all people of Louisville Metro and to eliminate all forms of bigotry, bias and hatred from the community.

We monitor equal access programs, enforce equal access laws, and educate the public.

We investigate complaints of discrimination based on race, sex, religion, disability, age, color, sexual orientation, gender identity and national origin through enforcement of employment, public accommodation, housing and hate crime laws.

Call 574-3631 for more information

Tuesday, February 2

4:30 pm Teen program - ages 14-19. **"Ella" Drama Workshop.** Join **Actors Theatre of Louisville** for a special program about legendary jazz singer **Ella Fitzgerald**. Participants will receive free tickets to the play. Limit 20. Call to register. **Highlands-Shelby Park Library.** 1250 Bardstown Road. Call 574-1640.

7:00 pm Adult program. **"African Americans in the Civil War" Mr. Robert Bell** discusses the United States Colored Troops and their role in the Civil War. **Bon Air Library.** 2816 Del Rio Place. Free admission. Call 574-1795.

7:30 pm Performance. **"Harvest of Dreams: Voices to Remember"** A stirring presentation of classic and contemporary African American poetry, prose, stories and songs by **Ilene Evans.** Light refreshments. Gallery access included beginning at 6 pm. **Frazier International History Museum.** 829 W. Main St. Admission: $9 museum members, $12 non-members, $5 students and seniors. Call 753-5663. www.fraziermuseum.org

Thursday, February 4

6:00 pm Adult program. **African American Film Series.** Selected films in honor of African American History Month. **Western Library.** 604 S. 10th Street. Free admission. Call 574-1779.

6:30 pm Lecture. **"Black in the 22nd Century" John Faulkner,** Community Relations Manager for the Muhammad Ali Center will discuss the future of Black America. Inspired, in part, by the song, "We Shall Overcome," Faulkner asks the question: What does victory look like? Is middle class enough? If you know where we've been, do you know where we are going? Free admission. **Muhammad Ali Center.** 144 N. Sixth St. Call 584-9254. www.alicenter.org

Friday, February 5

7:00 pm Family friendly fun until 9 pm. **"Brown-Forman Art After Dark: Fleur de lis."** This is not your regular latenite at the museum! Inspired by all things Louisville, Art After Dark: Fleur de lis offers visitors of all ages the opportunity to experience the Speed Art Museum like never before. Get in touch with your creative side with art activities, groove to local bands, enjoy improv theatre, film shorts from the Louisville Film Society or catch an artist in action. Also, featuring tastings of specialty Brown-Forman cocktails, a cash bar and a variety of tasty food samplings from Liquor Barn. Until 11 pm. Admission: $15, $5 for museum members. **Speed Art Museum.** 2035 S. Third Street. Call 634-2700. www.speedmuseum.org

Saturday, February 6

9:00 am Book sale. **"Annual Black History Month Book Sale"** History, politics, African American subjects/authors discounted 50% off regular price of $1 hardback and 50 cents paperback. Children's books discounted also. Free copies of African American History Month Cultural Events Calendar. Sponsor: Friends of the New Albany Library. **New Albany-Floyd County Public Library - Annex Building.** 180 W. Spring St., New Albany, IN. Free admission. Call 944-9784.

10:00 am Family activity. **"Children's Crafting and Reading."** Families are invited to view permanent exhibit "Ordinary People, Extraordinary Courage: Men and Women of the Underground Railroad," plus drop-in craft activity and a children's reading area. **Carnegie Center for Art & History.** 201 E. Spring Street. New Albany, IN. Free admission. Call (814) 944-7336. www.carnegiecenter.org

THE SATURDAY ACADEMY

11:00 am Seminar. **African World/Black History. Dr. J. Blaine Hudson,** UofL Dean of Arts and Sciences, explores the histories and cultures of Africa, the Caribbean, Latin America and Black America.

12:45 pm Presentation. **"Bold, Beautiful and Black Writings from the African Diaspora."** Readings from Frederick Douglas, Ida B. Wells-Barnett, Edwidge Danticat, Chinua Achebe, C.L.R. James, Leopold Senghor, Audre Lorde, Maya Angelou, Jan Carew and others. **DuValle Education Center Cafeteria,** 3610 Bohne Ave. (Enter from REAR parking lot.) Free admission. Call 852-1397.

12 Noon Family Discovery Day. **"A Celebration of African American History."** Fun, hands-on experiences and engaging performances. Sample foods with African roots. Storytelling. Appreciate African American heroes. All activities free with the cost of admission. **Frazier International History Museum.** 829 W. Main St. Admission: $9 museum members, $12 non-members, $5 students and seniors. Call 753-5663. www.fraziermuseum.org

1:00 pm Health fair. **Community Wide Health & Wellness Fair.** In celebration of Black History Month, this fair will focus on health issues that affect predominately the black community. Also, illness prevention and treatment, diet and exercise, women's and men's issues. Drawings for healthy prizes and free giveaways. **New Albany-Floyd County Public Library.** 180 W. Spring St. New Albany, IN. Free admission. Call (812) 944-8464.

4:00 pm Radio Broadcast. **"Envision with ANISA"** Weekly radio show; issue driven and action oriented. Produced by **"A Nubian Infused Sistahood for Action" (ANISA).** Problems analysis, nationalistic perspective. **Radio 1350 WLOU AM.** Call 262-1503.

Sunday, February 7

2:00 pm Film and panel discussion. **"Montford Point Marines"** The inspiring story of the first African Americans to serve in the United States Marine Corps. The one hour film, "The Marines of Montford Point: Fighting for Freedom" chronicles the segregated basic training received from 1942 to 1949. Following the film will be a panel discussion partly composed of Montford Point Marines. **Muhammad Ali Center.** 144 N. Sixth St. Free admission. Call 584-9254. www.alicenter.org

Monday, February 8

3:00 pm Adult program. **"How Well Do You Know Black History?"** Game show designed around African American history. **Middletown Library.** 200 North Juneau Drive. Free admission. Call 245-7332.

Tuesday, February 9

4:15 pm Children's program. **African American History Month.** Enjoy stories and activities to celebrate African American History Month. Ages kindergarten through third grade. **Portland Library.** 3305 Northwestern Parkway. Free admission. Call 574-1744.

Wednesday, February 10

2:00 pm Adult program - book discussion. **"Beloved" by Toni Morrison.** This Pulitzer Prize-winning novel depicts the lives of several ex-slaves and exposes the oppression and devastating consequences slavery had and continues to have, on their lives. **Fern Creek Library.** 6768 Bardstown Rd. Free admission. Call 231-4605.

4:30 pm Teen program. **"Ella" Chat and Cupcakes.** Participants of last week's drama workshop will meet to discuss the play. **Highlands-Shelby Park Library.** 1250 Bardstown Rd. Free admission. Call 574-1640.

actors theatre of louisville

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AFRICAN AMERICAN ART EXHIBITION

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January 26 – February 21, 2010

OPENING RECEPTION WITH FREE FOOD & LIVE MUSIC

February 5 at 6 p.m.

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584-1205 ActorsTheatre.org

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Thursday, February 11

2:00 pm Presentation. A Black History Celebration featuring **"The Queen of Sheba."** A Bible-based skit, written and performed by **Bobbimae Martin. Christian Care Communities - CHAPEL HOUSE.** 945 S. Fifth St. Free admission. Call 584-7998.

6:00 pm Adult program. **African American Film Series.** Selected films in honor of African American History Month. **Western Library.** 604 S. 10th St. Free admission. Call 574-1779.

6:30 pm Poetry slam. In collaboration with **"30 Something Entertainment,"** local poets will share their expressions of the African American experience. Do you have something to say? Open mics available. **Muhammad Ali Center.** 144 N. Sixth St.
Free admission. Call 584-9254. www.alicenter.org

Friday, February 12

8:00 pm Performance. **"Terrance Simien & The Zydeco Experience."** Annual Mardi Gras Party with flying beads and dancing in the aisles. Grammy-winning Zydeco master Simien, "sings in a silky, creamy high-end voice that's gorgeously soulful, exhibiting a sheen like no other." *(Offbeat magazine)* **The Kentucky Center for the Performing Arts.** 501 W. Main St. Admission $27.50.
Call 584-7777. www.kentuckycenter.org

Sponsored by Brown-Forman. Additional support provided by Connie and Bill Jenkins.
Media support provided by WHAS11 and WUOL.

The Kentucky Center TICKET SERVICE 502.584.7777 | 800.775.7777 | TTY 502.562.0730 Group Discounts 502.562.0152 | kentuckycenter.org BROWN-FORMAN WHAS 90.5

Saturday, February 13

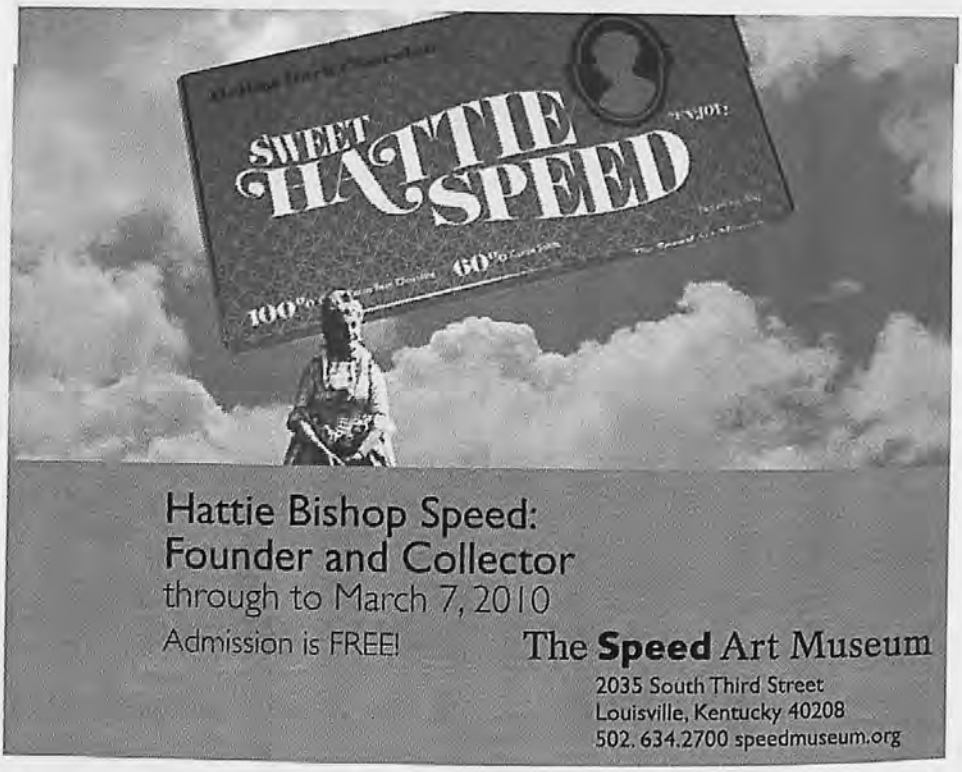
10:00 am Family activity. **"Children's Crafting and Reading."** Families are invited to view permanent exhibit "Ordinary People, Extraordinary Courage: Men and Women of the Underground Railroad," plus drop-in craft activity and a children's reading area. **Carnegie Center for Art & History.** 201 E. Spring Street. New Albany, IN. Free admission. Call (814) 944-7336. www.carnegiecenter.org

11:00 am Adult program - book discussion. **"Invisible Man" by Ralph Ellison.** A National Book Award winner (1953), this novel addresses many of the social and intellectual issues facing African Americans in the twentieth century, including Black Nationalism and the reformist racial policies of Booker T. Washington. **Crescent Hill Library.** 2762 Frankfort Ave. Free admission. Call 574-1793.

THE SATURDAY ACADEMY

11:00 am Seminar. **African World/Black History. Dr. J. Blaine Hudson,** UofL Dean of Arts and Sciences, explores the histories and cultures of Africa, the Caribbean, Latin America and Black America.

12:45 pm Presentation. **"African American Families" Dr. Danielle Brown and Dr. Kevin Chapman,** UofL.**DuValle Education Center Cafeteria,** 3610 Bohne Ave. (Enter from REAR parking lot.) Free admission. Call 852-1397.



Saturday, February 13 - continued

2:00 pm Presentation. A Black History Celebration featuring dancing by children from Greater First Timothy Baptist Church, reading by **Mona Murphy** and singing by **Bobbimae & Friends. Christian Care Communities - HEALTH CENTER.** 920 S. Fourth St. Free admission. Call 584-7998.

3:30 pm Presentation. **"Buffalo Soldiers Honor"** A play, a short film and a display honoring The Buffalo Soldiers. Also, Youth Camp enrollment. Sponsor: The Buffalo Soldiers of Louisville, Ky., Inc. **John Taylor, Jr. Western Library.** 604 S. 10th Street. Free admission. Call 254-7236.

4:00 pm Radio Broadcast. **"Envision with ANISA"** Weekly radio show; issue driven and action oriented. Produced by **"A Nubian Infused Sistahood for Action" (ANISA).** Problems analysis, nationalistic perspective. **Radio 1350 WLOU AM.** Call 262-1503.

Monday, February 15

2:00 pm Adult program - book discussion. **"The Audacity of Hope" by Barack Obama.** Prior to winning the Presidency of the United States. Junior senator Obama wrote this respected biography recounting his experience growing up as a bi-racial child. He discusses his stance on almost every political issue and outlines his ideals for reforming America. **Highlands-Shelby Park Library.** 1250 Bardstown Rd. Free admission. Call 574-1672

2:00 pm Children's program. **"Explore The Amazing Peanut". George Washington Carver** found over 100 ways to use a peanut. Join us as we explore the peanut and Carver's life. **Main Library.** 301 W.York St. Free admission. Call 574-1611.

4:00 pm Adult program. **The History of African American History Month.** Join us to learn more about the history of African American History Month. **Western Library.** 604 S. Tenth St. Free admission. Call 574-1779.

7:00 pm Adult program - book discussion. **"A Lesson Before Dying" by Ernest Gaines.** In 1948 Louisiana, a young teacher is asked to impart some of his pride and learning to a young African American man awaiting execution. The two men forge a bond as they both come to understand the heroism of resisting and defying the expected. **Westport Middle School.** 8100 Westport Rd. Free admission. Call 394-0379.

Monday. February 15 - continued

7:00 pm Book discussion. **"Civil Rights in the Gateway to the South"** Author **Tracy E. K'Meyer,** Chair, UofL Department of History, will be joined by **Dr. J. Blaine Hudson,** Dean UofL Arts & Sciences. The book examines campaigns for open accommodations, open housing, and court-ordered busing for school integration. Sponsor: **Kentucky Alliance Against Racist and Political Repression. Carl Braden Memorial Center.**
3208 W. Broadway. Free admission. Call 778-8130.

Tuesday, February 16

6:00 pm Film - all ages. **African American Theater Classic.** Join us in a viewing and discussion of a classic film in celebration of African American History Month. **Newburg Library.** 4800 Exeter Ave. Free admission. Call 479-6160.

7:00 pm Free lecture. **"Pioneers In The Cockpit: The Illustrated History of the Tuskegee Airmen." Ron Spriggs** presents a one-hour multimedia lecture about the Tuskegee Airmen, with photographs, video and audio clips. Their distinctive service paved the way for the eventual integration of the U.S. Armed Forces. Light reception following the lecture. **Frazier International History Museum.** 829 W. Main St. Free admission. Gallery access begins at 6 pm. Call 753-5663. www.fraziermuseum.org

7:30 pm Performance. **"Soweto Gospel Choir"** Multiple-Grammy winning choir brings their soulful, stirring, exhilarating sound. Expect earthy rhythms, rich harmonies, acapella numbers and an exciting 4-piece band and percussion section. **The Brown Theatre.** 315 W. Broadway. Admission: $25, $28, $36. Call 584-7777. www.kentuckycenter.org

Wednesday, February 17

10:00 am Adult program - book discussion. **"A Mercy" by Toni Morrison.** Morrison's ninth novel reveals what lies beneath the surface of slavery in early America. **Jeffersontown Library.** 10635 Watterson Trail. Free admission. Call 267-5713.

6:00 pm Adult program - book discussion. **"Invisible Man" by Ralph Ellison.** A National Book Award winner (1953), this novel addresses many of the social and intellectual issues facing African Americans in the twentieth century, including Black Nationalism and the reformist racial policies of Booker T. Washington. **Fairdale Library.** 10616 W. Manslick Rd. Free admission. Call 375-2051.

7:00 pm Adult program. **"The Life and Times of Thomas Fountain Blue and His Contribution to Public Libraries." St. Matthews Library.** 3940 Grandview Ave. Free admission. Call 547-1771.

President/CEO

Louisville Urban League | *Empowering People. Changing Lives.*

Our Mission

As an active partner, leader and catalyst we will assist African Americans, other minority groups and the disadvantaged attain social and economic equality and stability through direct services and advocacy.

Objectives

Provide an array of services to help primarily low to moderate income people to achieve economic and social stability through workforce participation and obtaining affordable housing and helping school age children achieve success. We promote strong human relations and a greater appreciation for diversity at all levels of our community.

Agency Hours / Monday - Friday 8:30 am - 5:00 pm

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VITA (Volunteer Income Tax Assistance) after January through April 15		

Visit the Louisville Urban League online at www.lul.org or at (502) 585-4622
1535 West Broadway, Louisville, KY 40203 ~ Fax (502) 585-2335
We are located on the corners of 16th & Broadway Streets

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SAVE THE DATE 2010

February 20	Education Summit Central High School
March 24	Louisville Career Expo '10 KY International Convention Center
April 2	Urban Youth Golf Program Spring Kick-off Shawnee Golf Course
May 1	LUL Guild 47th Moonlight Derby Cruise Belle of Louisville Steamboat
May 15	Annual Louisville Urban League Diversity Soirée 2010
June 4	George "G. G." Johnson Golf Scramble Urban Youth Golf Program Shawnee Golf Course
June 30	Jeffersontown Community Career Expo Jeffersontown Community Center
August 23	LUL "Opportunity" Golf Scramble Lake Forest Country Club
August 28	"Doing the Right Thing" Youth Expo Location TBA
September 15	LUL Annual Members Meeting Louisville Urban League
October	LUL Young Professionals 10th Anniversary Celebration
December 3	Louisville Urban League Annual Report Luncheon

UNIVERSITY OF LOUISVILLE.
COLLEGE OF ARTS AND SCIENCES

Saturday Academy Sistah Summit #4

Saturday, March 27, 2010
8:00am-5:00pm
DuValle Education Center
3610 Bohne Avenue

"Free Yourself to Free Somebody Else"

S.I.S.T.A.H. Awards to:
Elmer Lucille Allen
Betty Baye
Cheketa Tinsley
S.I.S.T.E.R. Award to Carla Wallace
with sessions on self, sisterhood, sexuality & spirituality

Contact: Bani Hines-Hudson about fees or sponsorship
bhineshudson@yahoo.com or 502-852-1397

Thursday, February 18

10:15 am Children's program. Storytime.

11:00 am **"Celebrate Donald Crews"**
Jeffersontown Library. 10635 Watterson Trail. Free admission. Call 267-5713.

11:00 am Adult program - book discussion. **"The Watsons Go To Birmingham" by Christopher Paul Curtis.** The Watson's lives are dramatically changed when the African American family living in Flint, Michigan visit their Grandmother in Alabama during the summer of 1963. **St. Matthews Library.**
3940 Grandview Ave. Free admission. Call 574-1771.

5:00 pm Adult program. **"How Well Do You Know Black History?"** Game show designed around African American history. **Newburg Library.** 4800 Exeter Ave. Free admission. Call 479-6160.

6:00 pm Adult program. **African American Film Series.** Selected films in honor of African American History Month. **Western Library.** 604 S. 10th St. Free admission. Call 574-1779.

6:30 pm Children's program. **"Underground Railroad Storytime"** Stories about how slaves in the South escaped via this route to freedom. Craft and snack provided. All ages. **Southwest Library.**
10375 Dixie Highway. Free admission. Call 933-0029.

6:30 pm Adult program - book discussion. **"Their Eyes Were Watching God" by Zora Neale Hurston.** Can a person maintain individuality in modern society and at the same time live within it? Zora Neale Hurston's 1937 classic novel uniquely answers this question through the stories of Janie Crawford's life in one of the finest works of American literature. **Southwest library. THIS PROGRAM MEETS AT PONDER CREEK ESTATES, 620 Valley College Drive.** Free admission. Call 933-0029.

Friday, February 19

7:00 pm Centennial Gala. **"Ending the 100th Year Anniversary of the Founding of the NAACP"** Food stations, cash bar, jazz entertainment. Sponsored by: Jeffersonville, Louisville and New Albany branches of NAACP. Black Tie. **Horseshoe Casino Hotel.**
11999 Casino Center Drive. Elizabeth, IN.
Admission $35 per person. Call 776-7608.

Saturday, February 20

10:00 am Family activity. **"Children's Crafting and Reading."** Families are invited to view permanent exhibit "Ordinary People, Extraordinary Courage: Men and Women of the Underground Railroad," plus drop-in craft activity and a children's reading area. **Carnegie Center for Art & History.** 201 E. Spring Street. New Albany, IN. Free admission. Call (814) 944-7336. www.carnegiecenter.org

THE SATURDAY ACADEMY

11:00 am Seminar. **African World/Black History. Dr. J. Blaine Hudson,** UofL Dean of Arts and Sciences, explores the histories and cultures of Africa, the Caribbean, Latin America and Black America.

12:45 pm Presentation. **"Failure to plan is a plan for failure: Black neighborhoods and where do we go from here?"** Panel: **Manfried Reid,** Housing Authority of Louisville, **Councilwoman Cheri Bryant-Hamilton,** and **Cathy Hinko,** Metropolitan Housing Coalition.**DuValle Education Center Cafeteria,** 3610 Bohne Ave. (Enter from REAR parking lot.) Free admission. Call 852-1397.

11:00 am Children's program. Storytime. All ages. **"Black History Heroes"** Join us while we learn more about famous African Americans. **Newburg Library.** 4800 Exeter Avenue. Free admission. Call 479-6160.

1:00 pm Program. All ages. **"Sudan Cultural Showcase"** A celebration of the African nation of Sudan. **Iroquois Library.** 601 W. Woodlawn Avenue. Free admission. Call 574-1720.

2:00 pm Gallery talk. **"Curator Gallery Talk: Hattie Bishop Speed"** Join Curator **Ruth Cloudman** in the galleries as she presents *Hattie Bishop Speed: Founder and Collector.* This Gallery Talk focuses on Mrs. Speed as art connoisseur and philanthropist. Learn about the life of the museum's first director, her dedication to art and community, and her contributions to Louisville history. **Speed Art Museum.** 2035 S. Third St. Free admission. Call 634-2700. www.speedartmuseum.org

3:00 pm Family program. **Celebrate Black History Month!** Read books by African American authors and make a collage! **Shively Library.** 3920 Dixie Highway. Free admission. Call 574-1730.

4:00 pm Radio Broadcast. **"Envision with ANISA"** Weekly radio show; issue driven and action oriented. Produced by **"A Nubian Infused Sistahood for Action" (ANISA).** Problems analysis, nationalistic perspective. **Radio 1350 WLOU AM.** Call 262-1503.

Sunday, February 21

1:00 pm Inspirational music. **"Rejoice"** Enjoy a day of inspiration! Not only by touring the Ali Center exhibits, but by listening to the uplifting sounds of voices in harmony, resonating throughout the Center's Main Lobby. **Muhammad Ali Center.** 144 N. Sixth St. Exhibits regular price. Music is FREE. Call 584-9254. www.alicenter.org

2:00 pm Monthly meeting. **"Western Library Invites Louisville Historical League."** Historical League members, friends and the general public are invited to visit and learn more about the historic Western Library, founded in 1905. Program includes viewing of the 90th Anniversary mural, a documentary video, gift copy of the 100th Anniversary brochure, and a tour of the building. **Western Library.** 604 S. 10th Street (at Chestnut.) Free admission. Call 583-3682.

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H & R Block	Tax services	774-1040
Kentucky College of Barbering. Inc.		772-9111
King's Beauty Supplies		772-1057
Kreative Kids Learning Center	Child care	778-1333
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PNC Bank	Consumer Banking	212-6010
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Soul Man	Apparel & Shoes for Men, Women & Kids	774-2579
Stock Yards Bank & Trust	Consumer banking	625-1782

BROADWAY FROM 26TH TO 28TH

Monday, February 22

6:30 pm Children's program. **"The Road They Traveled."** Sharing stories and activities for Black History Month. Adults are welcome to attend with children. Ages 5-14 years. **Shawnee Library.** 3912 W. Broadway. Fee admission. Call 574-1722.

7:00 pm Lecture. 4th Annual Thomas Merton Black History Month Lecture. **"Engaging Racism: Thomas Merton, the Church and Racial Justice." The Rev. Bryan Massingale** (S.T.D., Accademia Alphonsianum, 1991), specializes in social ethics with a focus on Catholic Social Teaching, liberation theologies, African American religious ethics, and racial justice at Marquette University. He is a leader in U.S. Catholic theology. **Frazier Hall, Bellarmine University.** 2001 Newburg Road. Free admission. Call 452-8177. www.bellarmine.edu

7:00 pm Adult program. **"Scattered Soul: Louisville's Historic Pockets of Black Residents."** UofL Archivist and Historian **Dr. Tom Owen,** describes many enclaves of traditional African American residents. Many still survive while others have been erased by redevelopment. **Crescent Hill Library.** 2762 Frankfort Ave. Free admission. Call 574-1793.

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Walk in, Mail in, Call in, Click in

An Invitation

A wise man once said, "When the road in front of you is shorter that the road behind you, it's time to leave a marker." I have taken his advice. The "marker" I am creating is called ***Biography in a Box.***

My ***Biography in a Box*** is a carefully selected collection of things that say something about me and my life: significant papers and documents, some favorite photographs, and, a few personal items.

My ***BioBox*** is being created for my grandchildren. I want it to be my voice in the future. It fulfills what I see as a cultural, moral and social obligation to **PASS ON** our stories for the benefit of future generations.

Now you might ask how my ***Biography in a Box*** is different from any box full of my stuff? First of all, the ***BioBox*** is well **organized** -- there is a place for everything. Secondly, and this is very important, everything is properly **identified** - especially photographs. Finally, all items are reasonably archivally **"protected."**

On Saturday, February 27, at the Louisville Urbán League, I will demonstrate how you can create your own ***Biography in a Box.*** My personal ***BioBox*** will be on display for demonstration and instruction. This will be a hands-on personal tutorial. You will need to bring something in each category: documents/papers, photographs, personal items. You will leave with your stuff organized, identified, protected, and, in a serviceable container - your own ***BioBox.*** You will also receive written instructions to help you continue your adventure of creating this loving legacy.

If this opportunity appeals to you, call me. I will answer any questions and sign you up. Pre-registration and advance payment are REQUIRED. There is a $20 materials fee for the supplies you will use and take with you.

Experts agree, the more we review/renew our memories, the less likely we are to forget them. We get this extra benefit by creating a ***BioBox.***

Are you ready to work on your "marker?"

Walter W. Hutchins
History Promoter - Publisher
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Tuesday, February 23

7:30 am Seminar and Luncheon. **Black History Month Luncheon and Seminars.** Seminar topics: Leadership, Mediation, EEO. Veteran's forum: Montford Point Marines. Luncheon speaker: **Maj. Gen. James Williams, USMC Reserve.** Sponsor: Intergovernmental Black History Committee. **Holiday Inn Lakeview.** 505 Mariott Drive, Clarksville, IN. Admission $30. Call (812) 218-4542.

4:30 pm Adult program - Presentation. **"Estevanico the Moor." Stephanie Carter** will present the life and exploration of Estevanico the Moor, the first person born in Africa known to have set foot in the present day United States. **Western Library.** 604 S. Tenth St. Free admission. Call 574-1779.

7:00 pm Adult program. **African Americans in the Civil War - Louisville Connections." Dr. Alicetyne Turley**, Pan African Studies UofL, takes you on the adventure of Louisvillian Rowan Wickliffe, who enlisted in the Massachusetts 55th during the Civil War and returned home afterwards to teach. **Crescent Hill Library.** 2762 Frankfort Ave. Free admission. Call 574-1793.

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Wednesday, February 24

2:30 pm Presentation. A Black History Celebration featuring "The Water Is Wide." a skit and singing by **Margaret Oakes and Bobbimae Martin. Christian Care Communities - FRIENDSHIP HOUSE.** 960 S. Fourth St. Free admission. Call 584-7998.

Thursday, February 25

6:00 pm Adult program - book discussion. **"Soul of a Butterfly" by Muhammad Ali.** In this special memoir, Muhammad Ali describes the values that have shaped, sustained and that have guided him from childhood to the present. **Western Library.** 604 S. Tenth St. Free admission. Call 574-1779.

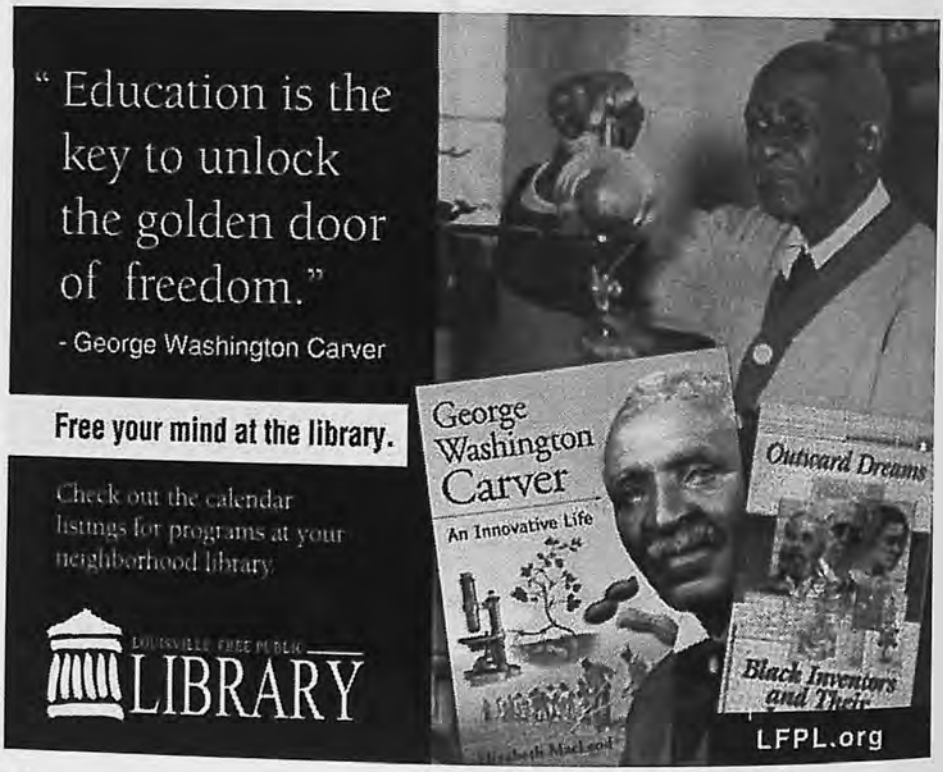
6:30 pm Poetry slam. In collaboration with **"30 Something Entertainment,"** local poets will share their expressions of the African American experience. Do you have something to say? Open mics available. **Muhammad Ali Center.** 144 N. Sixth St. Free admission. Call 584-9254. www.alicenter.org

Friday, February 26

2:00 pm Adult program - book discussion. **"Survival! A Purple Heart Tuskegee Airman" by John Sloan.** A riveting first-person account of the author's experiences and survival as a decorated airman. This autobiography is a compelling account of WWII and African American history. **Book can be picked up at Okolona any time prior to the discussion. Okolona Library.**
7709 Preston Highway. Free admission. Call 964-3515.

Saturday, February 27

10:00 am Workshop **"Biography in a Box" Walter W. Hutchins** teaches a new way to pass on our life lessons to future generations. (See **Invitation** on page 28.) This variation on the 'time capsule' concept is more practical and easy to do. This is a good exercise for your brain and helps your memory as well.
Louisville Urban League. 1535 W. Broadway. Admission: $20
ADVANCE REGISTRATION REQUIRED. Call 583-3682.



10:00 am Family activity. **"Children's Crafting and Reading."** Families are invited to view permanent exhibit "Ordinary People, Extraordinary Courage: Men and Women of the Underground Railroad," plus drop-in craft activity and a children's reading area. **Carnegie Center for Art & History.** 201 E. Spring Street. New Albany, IN. Free admission. Call (814) 944-7336. www.carnegiecenter.org

THE SATURDAY ACADEMY

11:00 am Seminar. **African World/Black History. Dr. J. Blaine Hudson,** UofL Dean of Arts and Sciences, explores the histories and cultures of Africa, the Caribbean, Latin America and Black America.

12:45 pm Presentation. **"Teachers of The Law"** UofL Professors **Enid F. Trucios-Haynes, Lisa Nicholson and Cedric Powell. DuValle Education Center Cafeteria,** 3610 Bohne Ave. (Enter from REAR parking lot.) Free admission. Call 852-1397.

4:00 pm Radio Broadcast. **"Envision with ANISA"** Weekly radio show; issue driven and action oriented. Produced by **"A Nubian Infused Sistahood for Action" (ANISA).** Problems analysis, nationalistic perspective. **Radio 1350 WLOU AM.** Call 262-1503.

5:30 pm Celebration. **"31st Annual Black Achievers Awards Celebration"** Chestnut Street YMCA scholarship awards recognition for youth and adult achievers. Dinner guest speaker: **Hill Harper,** distinguished author and actor from television ' CSI New York.' **Galt House Hotel.** 140 N. 4th St. Admission $75. Call 587-7405. www.ymcalouisville.org

8:00 pm Performance. **"Brian Regan"** Named Best Comedian at the American Academy Awards, Regan uses the material of everyday life to hilarious effect. His is a warped, wry and wacky take on life in the 21st Century. **The Brown Theatre.** 315 W. Broadway. Admission $39.50. Call 584-7777. www.kentuckycenter.org

BLACK HISTORY MONTH

on KET

Thur	Feb 4	9 pm	KET	***RFK: A Ripple of Hope***
Fri	Feb 5	5 pm	KET2	***Connections with Renee Shaw***
Sun	Feb 7	1:30 pm	KET	***Connections with Renee Shaw***
Wed	Feb 10	8 pm	KET2	***RFK: A Ripple of Hope***
Thur	Feb 11	9 pm	KET	***Henry Louis Gates, Jr. Faces of America***
Thu	Feb 11	10 pm	KET2	***Music of the Civil Rights Era***
Fri	Feb 12	5 pm	KET2	***Connections with Renee Shaw***
Sun	Feb 14	1:30 pm	KET	***Connections with Renee Shaw***
Tue	Feb 16	9 pm	KET	***Music of the Civil Rights Era***
Wed	Feb 17	8 pm	KET2	***For Love of Liberty: The Story of America's Black Patriots***
Thur	Feb 18	9 pm	KET	***Henry Louis Gates, Jr. Faces of America***
Fri	Feb 19	5 pm	KET2	***Connections with Renee Shaw***
Sun	Feb 21	1:30 pm	KET	***Connections with Renee Shaw***
Wed	Feb 24	8 pm	KET2	***For Love of Liberty: The Story of America's Black Patriots***
Thur	Feb 25	9 pm	KET	***Henry Louis Gates, Jr. Faces of America***
Fri	Feb 26	5 pm	KET2	***Connections with Renee Shaw***
Sun	Feb 28	1:30 pm	KET	***Connections with Renee Shaw***

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JAZZ WEEK 2010

Tuesday, February 23

8:00 pm **"Remember Me My Song"** African American Women Writers from Slavery to the Present - One Woman Show featuring **Sandi Russell** - musician/actress. **Bird Recital Hall**. Admission $5

Wednesday, February 24

8:00 pm **International Night** featuring **Renato Vasconcellos** (Brazil) and **Open World Jazz Ensemble**(Russia). **Margaret Comstock Concert Hall.** Admission $10, $5 students.

Thursday, February 25

8:00 pm **Adjudicator's Night** featuring **Jarrad Harris** - alto sax, **Steve Thomas** - trumpet, **Frank Sumares** - piano and **UofL Jazz Ensemble II - Anderson Pessor** -director. **Margaret Comstock Concert Hall.** Admission $10, $5 students.

Friday, February 26

A full day of free performances and clinics.

8:00 pm **Concert. Valery Ponomarev** - alto saxophone, **Faculty Jazz Combo** and **Jazz Ensemble I - John La Barbera**, director. **Margaret Comstock Concert Hall**. Admission $15, $5 students.

Saturday, February 27

A full day of free performances and clinics.

8:00 pm **Concert. Houston Person** - saxophone. **Faculty Jazz Combo** and **Jazz Ensemble I - John La Barbera,** director. UofL Jazz Studies **"All Star" Award** presentation. **Margaret Comstock Concert Hall.** Admission $15, $5 students.

Sunday, February 28

3:00 pm **Jazz Master Concert** featuring **Toots Thielemans** - harmonica with **Kenny Werner** - piano. **Margaret Comstock Concert Hall.** Admission $25, $15 students.

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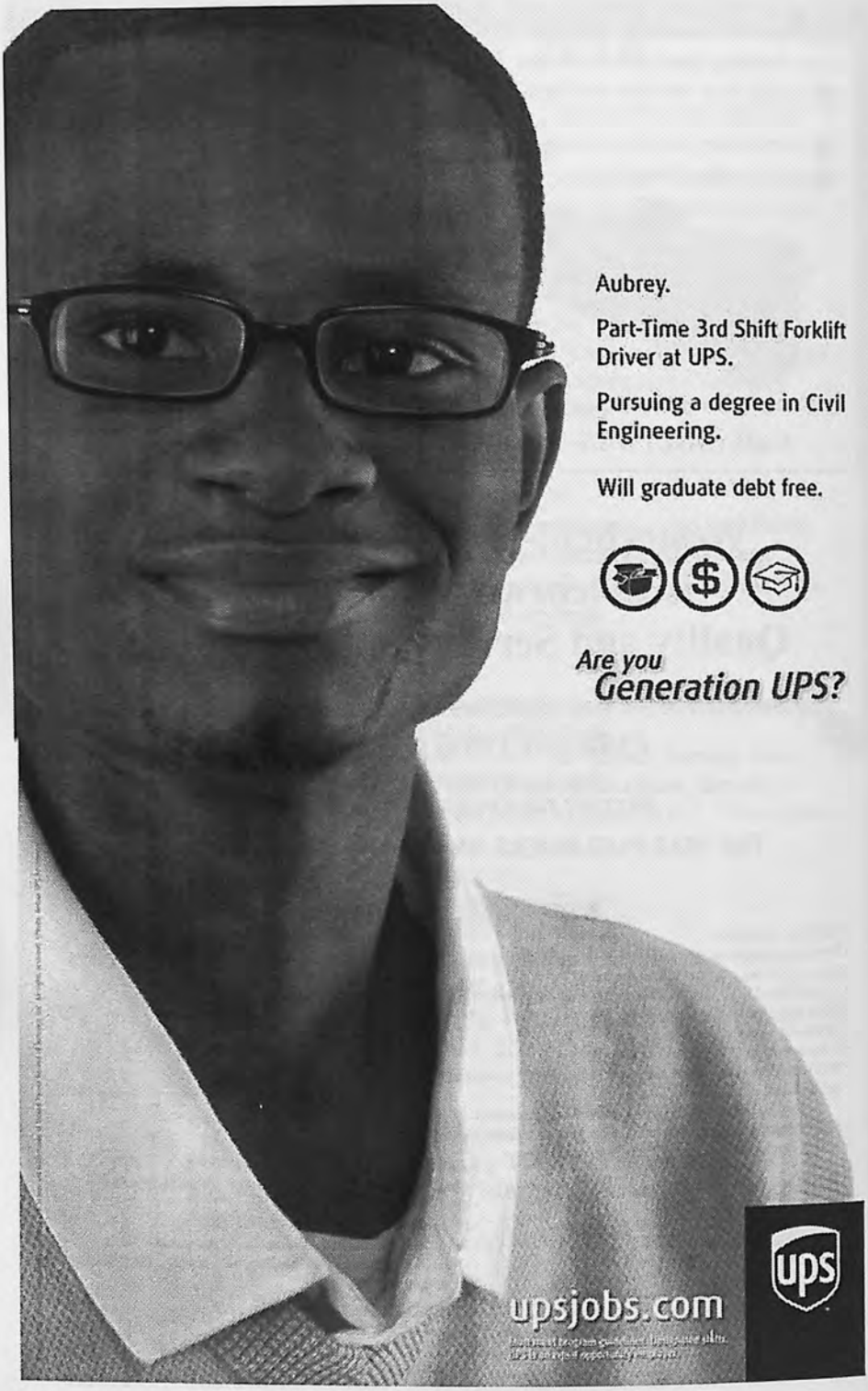
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COMING EVENTS

March 5-7

2009-2010 Kentucky High School Mock Trial Tournament
Subject: ***Clay v. United States, 1971***

Scheduled events: breakfast, march, competition, judging, finals and dinner. **Jefferson County Judicial Center** and **Muhammad Ali Center.** 144 N. 6th St. Admission to the Finals is free and open to the public. Call. 992-5333. www.alicenter.org

March 11-13

37th Annual National Conference
on the Black Family in America

University of Louisville. **Hyatt Regency Hotel.** 320 W. Jefferson Street. Admission $175-$200 Full conference. Call 852-6656. www.louisville.edu/culturalcenter/bfc

March 20

6th Annual Covington-Hagan Banquet

Montford Point Marines Association
Masterson's Restaurant, 1830 S. Third St. Admission $50
Call 550-2423. www.mpmalouisvillechapter22.com

March 27

Saturday Academy Sistah Summit #4
"Free Yourself to Free Somebody Else"

Sessions on Self, Sisterhood, Sexuality and Spirituality.
DuValle Education Center. 3610 Bohne Avenue
8 am to 5 pm - Call 852-1397

COMING EVENTS - continued

March 31

"Dance Our Common Language"

A dance performance by youth celebrating their cultural traditions. 6:30 pm

Kentucky Center for the Arts

501 W. Main Street. Free admission.

Call 562-0754 www.kentuckycenter.org

April 25 - September 5

WE ARE THE SHIP:

The Story of Negro League Baseball

An exhibition of paintings, sketches and educational materials tells the story of gifted athletes, discrimination, determined owners and fortunes won and lost.

Louisville Slugger Museum & Factory

800 W. Main Street. Admission: $10 Adults, $9 Seniors, $5 Children. Children under 5 are free. Call 588-7228.

www.sluggermuseum.com

May 15

"ArtsReach Performing Arts Showcase"

A performance of achievements by youth from community centers. 3:00 pm

Kentucky Center for the Arts

501 W. Main Street. Free admission.

Call 562-0754 www.kentuckycenter.org

May 27

Louisville Central Community Centers Annual Meeting and the Dr. Lyman T. Johnson Distinguished Leadership Award

Kentucky Center for the Arts

501 W. Main Street 11:00 am Free admission.

Call 583-8821 www.lcccnews.org

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Chris Schmidt, *conductor*

Student of Dr. Frederick Speck

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Monday Evening
March 1, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

The Liberation of Sisyphus (1990) — John Stevens (b. 1951)
for solo tuba and 8-part tuba/euphonium ensemble
Adam Edwards, *tuba soloist*
University of Louisville Tuba & Euphonium Ensemble

Octet for Wind Instruments (1923, New Version 1952) — Igor Stravinsky (1882-1971)

Army of the Nile (Quick March) — Kenneth J. Alford (1881-1945)
edited by Frederick Fennell

Suite Dreams — Steven Bryant (b. 1972)

La Fiesta Mexicana — H. Owen Reed (b. 1910)
A Mexican Folk Song Symphony for Concert Band
I. Prelude and Aztec Dance
II. Mass
III. Carnival

PROGRAM NOTES

The Liberation of Sisyphus
John Stevens

John Stevens wrote *The Liberation of Sisyphus* for Roger Bobo in 1990. In this programmatic work Sisyphus is introduced rolling a huge boulder up a hill with no purpose, goal, or end in sight. This task is a punishment as a result of his betrayal of Zeus. Every time he reaches the top of the hill the boulder crashes back to the bottom. The second section of the piece depicts the struggle to be liberated as demonstrated by the wild solo tuba passages and the conflicting meters heard in the accompaniment. In the third and final section of the piece Sisyphus is liberated and a joyful conclusion is heard. Oddly enough Mr. Bobo had the idea for this piece from the personal struggles he faced as principal tuba in the Los Angeles Philharmonic Orchestra and his own liberation from that position to becoming a freelance tubist in Europe.

Octet for Wind Instruments
Igor Stravinsky

This octet by Stravinsky is an early Neoclassical piece that consists of three movements. It was first performed in 1923 in Paris and was conducted by Stravinsky in the Paris Opera House. The first movement, *Sinfonia,* is written in sonata form. It consists of a slow introduction and moves to a fanfare-like march involving imitation. The second movement is entitled *Theme and Variations* and consists of one recurring theme with alternating variations. The bassoon duet at the end of the second movement seamlessly transitions into the third movement without a pause. The *Finale* of the piece starts with the first bassoon introducing the theme and the entire work concludes with a cheerful theme in the second trumpet against a unison accompaniment. This new style of Stravinsky both contrasted his earlier works and also brought the older forms of the Classical Period back in a new style based on these older forms. The piece was later revised and was published in 1952 by Boosey & Hawkes.

Army of the Nile (Quick March)
Kenneth J. Alford

This march is one of many that were authored under the pseudonym Kenneth J. Alford. The real name of this composer was Major Frederick J. Ricketts. At the time, officers in the British Army were discouraged from

pursuing other interests outside of the military. It was in the best interest of Ricketts to use a different name on his pieces. *The Army of the Nile* depicts a time in the early 20th Century when British soldiers were stationed in northern Africa during World War II. Alford uses a minor key, low brass unison melodies, and muted trumpet fanfares to depict this scene along the Nile River in Egypt.

Suite Dreams
Steven Bryant

Gustav Holst wrote the *First Suite in Eb* for Military band in 1909. It is considered standard repertoire in wind band literature and hundreds of performances of this work occur each year in high school and college ensembles around the world. *Suite Dreams* is based on the *Chaconne* melody presented in the first movement of the Holst *Suite*. In this piece sound effects and fragments of the melody are used to create a dreamlike atmosphere. Over the course of the piece, the melodic fragments from the original grow larger and eventually Bryant builds the piece to a climax that is very similar to the peak of the *Chaconne* in the Holst *Suite*. After this presentation the theme dies away and sound effects return to signal that the dream is over and the person has either been awakened or is transitioning to another dream. *Suite Dreams* is part of a larger work titled *Parody Suite* that includes the pieces *Chester Leaps In* (1997), *ImPercynations* (2002), and *MetaMarch* (2003).

La Fiesta Mexicana
H. Owen Reed

In 1948 H. Owen Reed was awarded a fellowship to study musical style in Mexico. The result of this study is a symphonic depiction of a Mexican fiesta. The first movement of the piece depicts a clock striking midnight in a Mexican village and the gathering of the townsmen, women, and children. There is a parade with a band heard in the distance and the movement concludes with a lively Aztec dance. The second movement depicts a mass in a cathedral. Sounds of church bells, organ, call and response, and Gregorian chant fill the cathedral as the movement concludes with an unaccompanied horn solo and a Plagal cadence. The last movement of this folk symphony depicts other parts of the fiesta such as bull fighting, cantinas, and mariachi bands. At the end of the movement the earlier motives from the first two movements reappear as the piece comes to a magnificent close.

LIBERATION OF SISYPHUS - PERSONNEL

Adam Edwards, *tuba solist*
Tony Wise, *euphonium 1*
Bill Rossman, *euphonium 2*
Matt Byrum, *euphonium 3*
Patrick Albert, *euphonium 4*
Bryan Warfield, *tuba 1*
Brandon Johnson, *tuba 2*
Alethia England, *tuba 3*
Brandon Neal, *tuba 4*

OCTET FOR WINDS - PERSONNEL

Kaelah Williams, *flute*
Carolyn Fassio, *clarinet*
Jon Rohner, *bassoon 1*
Jacklyn Royce, *bassoon 2*
Robbie Elliott, *trumpet 1*
Jon Louden, *trumpet 2*
Ian Gregory, *trombone 1*
Joe Murrell, *trombone 2*

WIND ENSEMBLE - PERSONNEL

Piccolo
Lauren Cannady

1st Flutes
Amy Ensel
Jennifer Van Wie

2nd Flutes
Kaelah Williams
Mary Falter

Oboe
Lexie Langella
Teil Buck

1st Clarinets
Brad Rogers
Adam Thomas

2nd Clarinets
Jessica Lynn
Adrienne Roos
Carolyn Fassio

3rd Clarinets
Brandi Marcum
Michelle Gilfert

Bass Clarinet
Kathryn Randall

Contrabass Clarinet
Megan Ball

Bassoons
Jon Rohner
Travis Royce

Contrabassoon
Jackie Royce

Alto Saxophones
Ryan Olexa
Trent Barrick

Tenor Saxophone
Eric Allen

Baritone Saxophone
Cambron Little

Trumpets
Daniel Fieselman
Dan Goldman
Joel Watson
Robbie Elliott
Jon Louden
Kristi Schmidt
Steve Barton

Horns
Kate Swope
McKenna Hynes
Elizabeth Metzger
Matt Williams
Ben Taylor

Trombones
Ian Gregory
Cory Zilisch
Krista Eifler
Joe Murrell

Euphoniums
Matt Byrum
Tony Wise
Bill Rossman

Tubas
Adam Edwards
Brandon Johnson
Bryan Warfield

Percussion
John Carey
Sam Rouster
Jimmy Weixler
Tony Johnson
Daniel Falter

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SCHOOL OF MUSIC

presents

Gregg Alvarez, *trumpet*

Student of Dr. Michael Tunnell

with

Selena Walker, ***soprano***
Mark Walker, ***organ***
Dr. Krista Wallace-Boaz, ***piano***
Michael Teglasi & Michael Swope, ***trumpets***
Kate Swope, ***horn***
Ian Gregory, ***trombone***
Adam Edwards, ***tuba***

Graduate Student Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Tuesday Evening
March 2, 2010
6:54 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Jauchzet Gott in allen Landen, BWV 51 — Johann Sebastian Bach (1685-1750)

Aria: *"Jauchzet Gott in allen Landen!"*

Selena Walker, *soprano*
Mark Walker, *organ*

Concerto for Trumpet in E-flat Major — Franz Joseph Haydn (1732-1809)

Allegro
Andante
Allegro

Dr. Krista Wallace-Boaz, *piano*

Animal Ditties VII — Anthony Plog (b. 1947)

1. The Duck
2. The Praying Mantis
3. The Cow
4. The Rhinoceros
5. The Camel
6. The Octopus
7. The Squab
8. The Firefly
9. The Wasp
10. The Cuckoo

Michael Teglasi, *trumpet*
Kate Swope, *horn*
Ian Gregory, *trombone*
Adam Edwards, *tuba*

INTERMISSION

Incantation, Thrène et Danse — Alfred Desenclos (1912-1971)

Incantation
Thrène
Danse

Dr. Krista Wallace-Boaz, *piano*

Czardas — Vittorio Monti (1868-1925)
Arr. David Marlatt

Michael Swope & Michael Teglasi, *trumpets*
Kate Swope, *horn*
Ian Gregory, *trombone*
Adam Edwards, *tuba*

PROGRAM NOTES

Contata No. 51: Jauchzet Gott in allen Landen
Johann Sebastian Bach

Jauchzet Gott in allen Landen!	**Praise God all ye lands!**
Was der Himmel und die Welt	What the heavens and the world
An Geschöpfen in sich halt,	Of created-things in themselves contain,
Müssen dessen Ruhm erhöhen,	Must (his) fame exalt,
Und wir wollen unserm Gott	And we would to-our God
Gleichfalls itzt ein Opfer bringen	Likewise now a sacrifice bring,
Daβ er uns in Kreuz und Not	(For) he us amidst cross and trouble
Allezeit hat beigestanden	At-all-times has stood-by.

Cantata 51 was composed at Leipzig around 1730 for the 15th Sunday after the Trinity on the liturgical calendar, although Bach did indicate on the original score that it could also be used for general use on any Sunday. *Cantata 51* is on the best known of Bach's solo cantatas and exceeds in range and technical demands of any of his Leipzig church music; therefore, it requires a virtuosic soprano soloist. It is one of four sacred cantatas for solo soprano.

The cantata begins with an introduction to its binary form (ABA). The introductory statement finishes each of the A sections. In the A section, the soloists each go into extensive passages which are interrupted by other motivic passages which are headed by the broken triad heard in the first measure. It is mostly in C major and only uses one of the lines from the text. The B section does not use much of the trumpet because the text should be distinctly heard. The trumpet does not color the voice part as extensively as it does in the A section. It calls for all men to praise God and bring offering to the One who is amidst at all times. This section is mostly in A minor and uses 7 lines from the text. A short fanfare then brings the A section back. The movement as a whole brilliantly acquires a thematic unity.

Concerto for Trumpet in E-flat Major
Franz Joseph Haydn

Haydn is one of the most important and prominent composers of the Classical style period because of his contributions to the Symphony and the String Quartet. His *Trumpet Concerto* is one the most familiar solo works for trumpet. However, as popular as this solo is, it was not well-known until Helmut Wobisch rediscovered and recorded it towards the middle of the twentieth century. Haydn composed it in 1796 for long-time friend, Anton Weidinger, court trumpeter of the Esterházy family. At that time, Weidinger had just developed a trumpet with holes in it much like flute keys. This keyed

trumpet had the ability to play chromatically instead of the natural trumpet which only allowed a limited number pitches; yet, it did not gain much popularity because of the lack of sound quality. This solo (written for this new trumpet) was first performed in 1800 by Weidinger on the keyed trumpet.

The first movement is in sonata form and ends with an elaborated coda done by a cadenza. The second movement is also in sonata form, but the exposition strays farther away from the original key than that of the first movement. The first movement's exposition has its second key go to the dominant of E-flat. The second movement's exposition (A-flat major), however, moves to the distant key of C-flat major. The third movement is in a sonata-rondo form. The rondo theme presents itself twice before moving to the second theme. The rondo then introduces the development which is brought about by a unifying gesture similar to the rondo, transposed. The recapitulation is then heralded by the theme. Finally, the movement ends after the coda finishes with repetitions of the rondo.

Animal Ditties VII
Anthony Plog

Plog is a prominent composer in the brass solo and ensemble repertoire, although he did write several works for woodwinds, full band and orchestra. He has also taught trumpet at various universities around the world and toured as a soloist. In 2001, he retired from the concert stage and devoted himself full-time to musical composition. He has received many grants and commissions through various organizations and institutions, including the National Endowment for the Arts, Summit Brass and the University of Texas at Austin.

Animal Ditties VII was commissioned in 1987 by the National Endowment for the Arts for Ray Mase and the American Brass Quintet. It is the seventh of several works for various ensembles under the title of *Animal Ditties*. It characterizes 10 different animals into comically witty phrases of philosophical or simply curious nature. The texts come from poems by Ogden Nash about animals. The accompaniment attempts to capture the essence of both the poem and the various traits of the creatures in question. The touché ideas and visions of the "ditty-fied" animals expressed in the text and music become intriguingly subjective or delightfully objective.

Incantation, Thrène et Danse
Alfred Desenclos

Desenclos was a French composer who considered himself as a "romantic." From 1943-1950, he was the assistant to Georges Caussade (composition

teacher) at the Paris Conservatory as well as musical advisor for the Durand Publications. After the completion of his studies in 1950, he devoted himself purely to musical composition. *Incantation, Thréne et Danse* was finished in 1944 with dedication to Eugene Foveau and Robert Sabarich who were the cornet and trumpet instructors at the Paris Conservatory of Music, respectively. Sabarich was also the Soloist of Grand Concerts. The work was written for full orchestra. It was premiered by Raymond Tournesac.

The movements each have a unique title which suggests more of a delineation of mystical events, i.e. a ritual, a lamentation and a celebratory dance. The first movement, *Incantation,* contains the musical motives that reappear throughout the next two movements. It engages the listener by incorporating a multitude of dynamic shifts, tempo changes, articulations, timbres and large intervallic leaps. An incantation is a ritualistic chant with the intent of casting a spell upon an object or person. The chant (accompaniment) starts at the beginning of the work followed by the ritual (soloist) which continues in that pattern for several bars. Utilizing the entire tessitura (practical range) of the trumpet, the composer explores different moods characterized by various tonalities and dynamics throughout the entire movement which ends with a statement similar to the one at the beginning following a short quasi-chromatic cadenza. *Thréne* is French for threnody or song of lamentation. It begins with a short introduction followed by a cadenza which states the first theme. The second theme (upon first hearing is very hymn-like) is reminiscent of the melodic statement in the middle of the first movement. It evokes a sense of longing as it becomes higher in range and very elaborate. The ending induces a nostalgic aura which fades as the melody withers into harmony. The *Danse* movement begins with the soloist and accompaniment taking turns doing a rigid dance which is rudely interrupted by a lengthy cadenza. This cadenza contains the intervallic leaps and the low mysteriousness of the first movement, a dramatic echoing of the hymn-like melody in the second movement and an eerie increase of range, volume and velocity which foreshadows the end of the work. After the accompaniment continues with an interlude, the celebratory, yet strangely lopsided, dance begins. After character changes through a variety of technical facets, registral changes and key and time (symmetric and asymmetric) signatures, the movement breathlessly continues to a high-velocity and brilliant finish reminiscent of French composers such as Maurice Ravel. In spite the use of broad range and wide-interval leaps along with abrupt changes in dynamics, major shifts in tonality, and varying rhythmic attributes, Desenclos achieves a unity in all of the movements which keeps the listener enthralled.

Czardas
Vittorio Monti

Monti was an Italian composer who studied with F. Pinto (violin) and Paolo Serrao (composition) at the Conservatorio di San Pietro a Majella. He later studied violin with Camillo Sivori who was a virtuoso violinist in the late 19th century. His only famous work is the *Czardas* for violin (or mandolin) and piano. Czardas is a popular Hungarian folk dance characterized by a change in tempo from slow (*lassu*) to very fast (*friss*). Monti's *Czardas* is one the most famous of this genre because of the seven tempo variations which epitomize the old-style Hungarian folk dance. It follows a slow-fast-slow-moderate-fast-faster pattern and then finishes excitingly with an Allegro vivace. This version arranged for Solo trumpet and Brass Quintet begins with a cadenza (added by arranger) as an introduction. After it works its way from G minor to G Major, another cadenza (also not in original) finishes brilliantly with a grandiose final cadence accompanied by the ensemble. With 7 variations in tempo and multiple shifts between G minor and G major, it is no wonder that this *Czardas* has maintained its reputation as one of the most famous works of its genre.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Jeremiah Coughlon, *piano*

Student of Dr. Dror Biran

Junior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Thursday Evening
March 4, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Prelude & Fugue in B minor, BWV 893
from Well-Tempered Clavier Book 2

Johann Sebastian Bach
(1685-1750)

Sonata in C-sharp minor, Op. 27, No. 2
"Quasi una fantasia"
I. Adagio sostenuto
II. Allegretto
III. Presto agitato

Ludwig van Beethoven
(1770-1827)

Toccata in D minor, Op. 11

Sergei Prokofiev
(1891-1953)

Excursions, Op. 20

III. Allegretto

Samuel Barber
(1910-1981)

UNIVERSITY OF
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SCHOOL OF MUSIC

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Dror Biran, *piano*

Faculty Recital

Sunday Afternoon
March 7, 2010
3:00 p.m.
Margaret Comstock Concert Hall

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We hope you enjoy the concert this afternoon.

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PROGRAM

Kreisleriana, Op. 16 — Robert Schumann (1810-1856)

- Äußerst bewegt (Extremely moved), D minor
- Sehr innig und nicht zu rasch (Very inwardly and not too quickly), B-flat major
- Sehr aufgeregt (Very agitated), G minor
- Sehr langsam (Very slowly), B-flat major - D minor
- Sehr lebhaft (Very lively), G minor
- Sehr langsam (Very slowly), B-flat major
- Sehr rasch (Very fast), C minor - E-flat major
- Schnell und spielend (Fast and playful), G minor

INTERMISSION

Partita in B-flat, BWV 825 — Johann Sebastian Bach (1685-1750)

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Minuet I
6. Minuet II
7. Gigue

Sonata No. 2 in B-flat, Op. 36 — Sergei Rachmaninov (1873-1943)

ARTIST BIOGRAPHY

Dror Biran is one of Israel's most admired and gifted pianist. His playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively... he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audiences. Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lili Dorfman and the Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995) and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the Pilar Bayona International Piano Competition in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists in the Aviv Competition (2000). Dr. Biran has been a recipient of multiple scholarships from the America-Israel Cultural Foundation for distinguished musicians. Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, Johannesburg Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa. In March 2009 Dr. Biran will have his first debut in Carnegie Hall, New York.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets, he has also performed with members of the Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music – Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran received his doctoral degree from the Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro. Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently, he holds a piano professor position at the University of Louisville School of Music. His future engagements include chamber and solo concerts in the United States, Europe, Israel and South Africa.

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University of Louisville
Symphony Orchestra

Kimcherie Lloyd, ***director***
Matthew Butterfield, ***assistant conductor***

featuring the 2010 Concerto Competition winners

Gregg Alvarez, ***trumpet***
Jay Coughlon, ***piano***
Mimi deGuzman, ***flute***

Sunday Evening
March 7, 2010
7:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

The Impresario Overture, K. 486 — Wolfgang Amadeus Mozart (1756-1791)

Matthew Butterfield, *conductor*

Incantation, Thrène et Danse (1953) — Alfred Desenclos (1912-1971)
- Incantation
- Thrène
- Danse

Gregg Alvarez, *trumpet*

Piano Concerto No. 2 in C Minor, Op. 18 — Sergei Rachmaninoff (1873-1943)
1. Moderato

Jay Coughlon, *piano*

INTERMISSION

Fantasy for Flute and Orchestra (1923) — Georges Hüe (1858-1948)

Mimi deGuzman, *flute*

Les Préludes, Poème symphonique No. 3 — Franz Liszt (1811-1886)

CONCERTO WINNERS

Gregg Alvarez is from Harlingen, TX. He started playing cornet at the age of 11. He received his Bachelor's degree in Music from McNeese State University in Lake Charles, LA as a student of Dave Scott. His senior year, he was a member of the McNeese Honors Brass Quintet. He toured the Gulf Coast of Texas as a member of the group and as a soloist. While in Louisiana (2006-2008), he performed regularly as third trumpet for the Lake Charles and the Rapides Symphony Orchestras. In April 2008 Mr. Alvarez played *La Virgen de la Macarena* as a soloist with the Lake Charles Symphony. In February 2009 he was the principal trumpeter of the Kentucky Intercollegiate Orchestra. He has been selected to perform as a soloist in the semi-finals of the National Trumpet Competition three times (2007, 2009, 2010). He has also been a part of two University of Louisville Trumpet Ensembles, both of which advanced to the semi-finals in the Ensemble division of NTC (2009, 2010). He was recently awarded an Honorable Mention at the regional recital competition of MTNA. He is currently in the last semester of his Master of Music degree as a student and graduate assistant of Dr. Michael Tunnell. During his time at UofL, he has also studied with Dr. Herbert Koerselman.

Jay Coughlon began studying piano in his hometown of Paducah, KY under the tutelage of Melissa Heath. Throughout high school he continued his study at Murray State University with Dr. Stephen Brown, and competed regularly in various local competitions. Since coming to the University of Louisville in pursuit of a degree in piano performance, Coughlon has studied with three piano professors: Dr. Brenda Kee (retired), Dr. Vernon Cherrix, and his current teacher Dr. Dror Biran. He has also had the privelege of being involved with a variety of university ensembles, including the Wind Ensemble, Collegiate Chorale, and Symphony Orchestra. Coughlon is a proud member of the Zeta Kappa chapter of the music fraternity Phi Mu Alpha Sinfonia.

Mimi deGuzman has been a member of the University of Louisville Symphony Orchestra for all eight semesters of her undergraduate career. She will be graduating this May with a Bachelor of Music in Performance with a concentration in flute. Mimi has also played with the University of Louisville Wind Ensemble since her freshman year. She has had the privilege of performing at Carnegie Hall in New York three times, twice with ensembles from the University of Louisville and once with her former high school group. During the summer of 2007, Mimi traveled with the University of Louisville Wind Ensemble to Killarney, Ireland to perform at the WASBE conference, and most recently with the Symphony Orchestra to Kennesaw State University for the CODA conference. She was also chosen to participate in the Intercollegiate Band during the Spring semesters of 2008 and 2009. As a teacher, she teaches private and group flute lessons to students of varying ages at Little Flock Music Academy in Shepherdsville, at Fairdale High School, and in her home town of Radcliff, KY. Mimi currently studies with UofL faculty member and principal flutist of the Louisville Orchestra, Kathy Karr.

University Symphony Orchestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Rodney Younger and Bryen Warfield, *managers*
Amy Ensel, *librarian*

First Violin
Kate Doyle †
Mike Lambert •
Steve Kinnamon
Anna Dolan
Aaron Neumann
Nathan Chapman
Brittney Washam
Catherine Tyree

Second Violin
Gabrielle Boguslaw •
Jacob Head
Rebekah Markoski
Courtney Schisler
Courtney Morrison
Ashley Wolf
Malinda Weiner
Hannah Chalk
Blaise Poth

Viola
Michael Hill •
Felicia Hogan
Alison Simpson
Elena Dias
Brittany Whelan
Lauren Henley

Cello
Molly Goforth •
John Marietta •
Byron Farrar
Luke Darville
Lindsey Becker
Audrey Bowlds
Laurel Yoder
Chelsea Getty
Ryan Snapp

Bass
Jake Siener •
Matthew Boothe
Andrew Witten
Eli Raines
Grant Jacobs
Aaron May
Jordan Wright
Catherine Craig
Ben Heckel
Aaron Shockley
Karli Bailey
Sam Zaccone

Piccolo
Kaila Washington

Flute
Jennifer Van Wie •
Mimi deGuzman
Kaila Washington
Lauren Cannady

Oboe
Alexandria Langella •
Teil Buck

Clarinet
Dylan Lloyd •
Samantha Holman
Robert Acosta

Bass Clarinet
Alex Ravitz

Bassoon
James Young •
Jackie Royce

Horn
Kathryn Swope •
Ian Wolfe
Emma Keller
Ben Taylor
Aaron Coomer
McKenna Hynes

Trumpet
Gregg Alvarez •
Michael Teglasi
John Louden
Robbie Elliot

Trombone
Ian Gregory •
Tab Langis

Bass Trombone
Joe Murrell

Tuba
Adam Edwards •
Chris Schmidt
Bryen Warfield

Percussion
John Carey •
Rodney Younger
Elena Michels
Sam Rouster
Jimmy Weixler

Harp
Lydia Falconnier

† *concert mistress*
• *principal*
§ *faculty*

CHAMBER
MUSIC
SOCIETY
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UNIVERSITY OF
LOUISVILLE
SCHOOL OF MUSIC

FIFTEENTH ANNUAL

Macauley Chamber Music Competition Winners Recital

Krista Wallace-Boaz, *competition director*
Chris Smallwood, *competition assistant*

JUDGES:

Grace Baugh-Bennett

Bill Scott

Glenn Rueger

University of Louisville School of Music
Margaret Comstock Concert Hall
Monday, March 8, 2008 10
7:00 P.M.

Program

Divertimento No. 3, K 138
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

String Pinks
Middle School Second Prize
Bailee Correro, *violin* Maggie Finn, *viola*
Hayley Shrewsbury, *violin* Sally Ann Finn, *cello*
Coach: Paola Manrique-Land

Quintet in C
III. Minuet

Luigi Boccherini
(1743-1805)

Concerto Gross, Op. 6, #2
I. Vivace, Allegro, Adagio

Arcangelo Corelli
(1653-1713)

Highland Hills Quintet
Middle School First Prize
Jacob Marguet, *violin* Caitlin Ladd, *viola*
Patrick Lonnemann, *violin* Megan Taylor, *cello*
Sydney Harper, *cello*
Coach: Doug Elmore

Suite No. 6 in D Major
Sarabande

Johann Sebastian Bach
(1685-1750)
arr. Colin Hampton

Fier Quartet
High School Honorable Mention
Noah Daly, *cello* Erica Stoddard, *cello*
John Yang, *cello* Casey Faley, *cello*
Coach: Susannah Onwood and Bonnie Avery

From Across the Sea

Thoma Simaku
(b. 1958)

Reiney Drops
High School Honorable Mention
Ashley Jackson, *flute* Rochelle Hansen, *flute*
Tristen Snow, *flute*
Coach: Brad Rogers

Serenade, Op. 8
I. Marcia

Ludwig van Beethoven
(1770-1827)

Triple A Trio
High School Third Prize
Aaron Karp, *violin* Allie Wood, *viola*
Alex DeMoll, *cello*
Coach: Laura Nelson

Quartet No. 3 in G Major
Grave and Fugue

George Frideric Handel
(1685-1759)
arr. Ronlhini

The Hasegawa Trio
High School Second Prize
Jack Peterson, *cello* Katherine Garrett, *cello*
Anna Patterson, *cello*
Coach: Paul York

String Quartet No. 14 in d minor, "Death and the Maiden"
I. Andante con moto

Franz Schubert
(1797-1828)

Quartet in E-flat Major, Op. 44, No. 3
II. Scherzo: Allegro di molto

Felix Mendelssohn
(1756-1791)

Quattro Leoni
High School First Prize
Jonathan Karp, *violin* David Takahashi, *viola*
Heeju Son, *violin* Jerram John, *cello*
Coach: Leah Hagel

Three Pieces for Flute, Clarinet, and Bassoon
I. Allegro Scherzando
II. Lento
III. Allegro

Walter Piston
(1894-1976)

The Heckel Yeah Project
College Third Prize
Kaila Washington, *flute* Dylan Lloyd, *clarinet*
Jackie Royce, *bassoon*
Coach: Dallas Tidwell

Quartet in G Major, K. 387 — Wolfgang Amadeus Mozart (1756-1791)
Allegro vivace assai

Verdi String Quartet
College Second Prize
Diogo Pimentel, *violin* Lubitza Braikova, *viola*
Irina Kagan, *violin* Geoffrey Hershberger, *cello*
Coach: Benjamin Karp

Jour d'été á la montagne — Eugene Bozza (1905-1991)
1. Pastorale
2. Aux Bords du Torrent
3. Le Chant des Forêt
4. Ronde

Firestorm — Adrian Sanborn

Quarteto Gracioso
College First Prize
Nell Chaudoin, *flute* Seromi Kim, *flute*
Sunghye Kim, *flute* Denis Santos, *flute*
Coach: Lisa McArthur

This competition is named in memory of
Judge Macauley Smith,
a lover of chamber music and friend to chamber musicians.

We wish to express special thanks to
Mrs. Macauley Smith,
Allan Cowen - Fund for the Arts,
and
Dean Christopher Doane.

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

The University of Louisville Grawemeyer Players

Celebrating the 25th Anniversary of the University of Louisville Grawemeyer Award for Music Composition

with a pre-concert talk by

Augusta Read Thomas

A Leap of Faith: Creativity and Patronage in Contemporary Music in 2010
The Grawemeyer Award in its 25th Year

Tuesday Evening
March 9, 2010
7:00 p.m. - Pre-Concert Talk, 8:00 p.m. - Concert
Weill Recital Hall
Carnegie Hall, NYC

A Message from Dr. James R. Ramsey, President of the University of Louisville

It is a great pleasure to add my personal welcome to everyone in the audience at this evening's concert at Weill Recital Hall at Carnegie Hall, one of our country's most prestigious music venues and, this evening, the site of the premiere performance of our School of Music's faculty ensemble The Grawemeyer Players. For years, the Grawemeyer Awards program, established by University of Louisville alumnus H. Charles Grawemeyer, has been one of the most prestigious and internationally recognized programs of our university.

Important programs such as this are one illustration of the transformative effect that philanthropy can have on a university and a city, as well as an entire field of study. The Grawemeyer Awards program is also illustrative of the contributions a university can make on a local, national, and worldwide basis. At the University of Louisville, the university is pursuing aggressive plans

- to expand the educational excellence of our academic programs for all our students,

- to enhance impact and importance of our research, scholarship and creative activities,

- to increase the quality of life in our region through engagement with our community,

- to provide our students, faculty and staff with an environment that values diversity, opportunity and social justice within our institution and prepares them for a life that values these same attributes, and

- to achieve our goals with a sense of creative and responsible stewardship appropriate for our role as a state institution that serves the needs of our students, as well as our regional communities and the mandate of the Commonwealth of Kentucky.

Throughout our pursuit of these goals, our university is clearly focused on its goal of becoming a pre-eminent metropolitan institution of higher learning. We believe the presentation of this evening's concert and the important commemoration of the 25th year of the Grawemeyer Award for Music Composition in 2010 represents an important part of our reach toward this goal.

A Message from Dr. Christopher Doane, Dean of the School of Music

It is a great pleasure and honor to welcome our guests to this evening's concert featuring the University of Louisville Grawemeyer Players, a School of Music faculty ensemble devoted to the performance of chamber music from composers who have won the prestigious Grawemeyer Award for Music Composition. In 2010, the university celebrates the 25th anniversary of the first award in music composition, the initial prize awarded among in the set of five prizes established by Louisville philanthropist H. Charles Grawemeyer and administered by the university and the Louisville Presbyterian Theological Seminary. Joining the award in music were subsequent awards in education, psychology, religion, and world order. These awards have grown to be internationally recognized as among the most prestigious in their respective disciplines.

We are very grateful to noted composer Augusta Read Thomas for her contribution to this evening's program and her pre-concert talk on the role of patronage in support of new music. Augusta is one of this generation's most energetic and eloquent voices supporting the important role of new music. Further, her own creative output as a composer further amplifies her personal role in the development of musical culture.

The School of Music is also indebted to Wayne Brown, Director of Music and Opera for the National Endowment for the Arts, for his participation in the events of the evening and for his introduction of Augusta Read Thomas. Mr. Brown spent an important part of his professional work in support of new music as Executive Director of the Louisville Orchestra during one of the orchestra's most significant artistic periods in the 1980's and 90's that witnessed the programming of new works under Music Director Lawrence Leighton Smith, a singular practice begun in the 1950's under conductor Robert Whitney. For the past fourteen years he has served our country with distinction in his role in the NEA in promoting new music and support for the musical arts.

The School of Music and all its academic programs is accredited by the National Association of Schools of Music. A member since 1936, the School maintains the high standards of artistic achievement and educational excellence expected of all NASM institutions. The Louisville region with its rich arts and educational environment provides many opportunities for the School of Music to engage with professional, amateur, and educational organizations throughout the area to the mutual benefit of our students and the community. The music faculty, the comprehensive music staff, and superb facilities, including an outstanding music library, provide the physical and intellectual assets required of a music school of distinction.

The **Grawemeyer Players** is an ensemble newly established in celebration of the 25th Anniversary of the prestigious Grawemeyer Award for composition, awarded annually by the University of Louisville, and will make its inaugural performance at this concert. Performing in varied chamber music combinations, the ensemble is comprised of faculty from the University of Louisville School of Music and is committed to performing works by Grawemeyer Award winning composers. Members of the ensemble have performed as soloists, chamber musicians, and orchestral musicians on stages around the world. As part of the Louisville community with its rich tradition of new music, all members of the ensemble are accomplished performers of contemporary music and personally dedicated to exploring the best chamber music written in our time.

About the Grawemeyer Award

The University of Louisville's annual Grawemeyer Award for Music Composition is one of the largest monetary awards offered in its field. The prize's objective can best be summarized using the description from the official website (http://grawemeyer.org):

"The University of Louisville offers an international prize in recognition of outstanding achievement by a living composer in a large musical genre: choral, orchestral, chamber, electronic, song-cycle, dance, opera, musical theater, extended solo work, and more."

The award was first offered in 1985 thanks to the grand and generous vision of industrialist and philanthropist H. Charles Grawemeyer and his establishment of a $9 million endowment fund at the University of Louisville in Louisville, Kentucky. From its first year to the present, the number of submissions, consisting of a score and a professional-quality recording, has ranged from 95 to 210 entries annually. Entry rules stipulate that each submission have had its premiere in a five-year period prior to the year of submission and that the work be submitted not by the composer but rather by a music professional such as a conductor, performer, school, or publisher. One of the hallmarks of the award, felt critically important by Mr. Grawemeyer, is the high priority placed on the opinions of laypersons in the final selection of the winners. Dr. Marc Satterwhite, Professor of Composition at the University of Louisville, is the current director of the Grawemeyer Award for Music Composition.

The Dwight Anderson Memorial Music Library at the University of Louisville houses these nominated scores, forming one of the largest new music collections in North America. Although the collection is most regularly used by students and faculty at the University of Louisville, it is acces-

sible to any interested persons for use within the library. The majority of the collection consists of scores and recordings that are currently unpublished or unavailable for purchase. Therefore, it is a particularly valuable resource for those who are interested in studying contemporary compositions or for those who simply wish to stay current on the progression and development of contemporary art music.

Winners of the Grawemeyer Award for Music Composition

2010	York Höller	Sphären
2009	Brett Dean	The Lost Art of Letter Writing
2008	Peter Lieberson	Neruda Songs
2007	Sebastian Currier	Static
2006	György Kurtág	Concertante, Op. 42
2005	George Tsontakis	Violin Concerto No. 2
2004	Unsuk Chin	Concerto for Violin and Orchestra
2003	Kaija Saariaho	L'amour de loin
2002	Aaron Jay Kernis	Colored Field
2001	Pierre Boulez	Sur Incises
2000	Thomas Adès	Asyla
1999	Not Awarded	
1998	Tan Dun	Marco Polo
1997	Simon Bainbridge	Ad Ora Incerta - Four Orchestral Songs from Primo Levi
1996	Ivan Tcherepnin	Double Concerto for Violin, Cello and Orchestra
1995	John Adams	Violin Concerto
1994	Toru Takemitsu	Fantasma/Cantos for Clarinet and Orchestra
1993	Karel Husa	Concerto for Violoncello and Orchestra
1992	Krzysztof Penderecki	Adagio for Large Orchestra
1991	John Corigliano	Symphony No. 1
1990	Joan Tower	Silver Ladders
1989	Chinary Ung	Inner Voices
1988	Not Awarded	
1987	Harrison Birtwistle	The Mask of Orpheus
1986	György Ligeti	Etudes for Piano
1985	Witold Lutosławski	Symphony No. 3

Information taken from the foreward to *Grawemeyer Award for Music Composition: The First Twenty Years,* by Karen R. Little and Julia Graepel, with the assistance of R. Scott Adams. Published by Scarecrow Press in 2006, the book is available online at www.scarecrowpress.com.

Pre-Concert Talk by Augusta Read Thomas - Introduced by Wayne Brown, Director of Music & Opera for the National Endowment for the Arts

A Leap of Faith: Creativity and Patronage in Contemporary Music in 2010
The Grawemeyer Award in its 25th Year

CONCERT PROGRAM

The Little Predicament ("A kis csáva," 1978)
for piccolo, trombone, and guitar

György Kurtág
(b.1926)
2006 winner

I. Fanfare in the Manner of Mussorgsky
II. Hymn in the Manner of Stravinsky
III. Scherzo
IV. Nachtstück

Kathleen Karr, *piccolo*
Brett Shuster, *trombone*
Stephen Mattingly, *guitar*

Grave ("Metamorphoses," 1981)
for cello and piano

Witold Lutosławski
(1913-1994)
1985 winner

Paul York, *cello*
Krista Wallace-Boaz, *piano*

Verge (1997)
for violin, clarinet, and piano

Sebastian Currier
(b.1959)
2007 winner

I. Almost Too Fast
II. Almost Too Slow
III. Almost Too Mechanical
IV. Almost Too Dark
V. Almost Too Light
VI. Almost Too Fractured
VII. Almost Too Much
VIII. Almost Too Little
IX. Almost Too Calm

J. Patrick Rafferty, *violin*
Dallas Tidwell, *clarinet*
Krista Wallace-Boaz, *piano*

INTERMISSION

3 Songs from "Rilke Songs" (1997-2001)
for voice and piano
O ihr Zärtlichen
Blumenmuskel, der der Anemone
Stiller Freund

Peter Lieberson
(b.1946)
2008 winner

Edith Davis Tidwell, *soprano*
Naomi Oliphant, *piano*

Three Caprichos after Goya (2003-04)
for guitar solo

I. Que sacrificio! (What a sacrifice!)
II. Dios la perdone: Y era su madre
(For heaven's sake; and it was her mother)
III. No te escaparás (You will not escape)

Brett Dean
(b.1961)
2009 winner

Stephen Mattingly, *guitar*

Klangzeichen (2003)
for piano and woodwind quintet

York Höller
(b.1944)
2010 winner

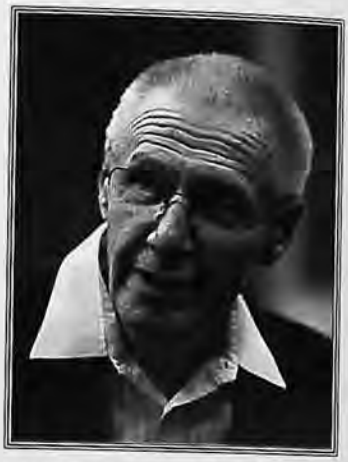
Dror Biran, *piano*
Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*

NOTES ON THE PROGRAM

The Little Predicament
György Kurtág

This short absurdist piece was written for an art opening. It is in four movements and scored for the unlikely combination of piccolo, trombone and guitar, a combination which is nearly impossible to balance even on a recording. This absurdity is played up in the opening - a solo for trombone, calling to mind Mussorgsky, and the second movement a chorale à la Stravinsky. The final movement, a *nachtstück*, tries to work with glissandos in the piccolo and trombone over the guitar chords. It could work better with a slide whistle - in this way we'd evoke those Bartok night pieces, the slide whistle a substitute for birds, the trombone growling in the low registers trying to be winds and the guitar an Aeolian harp.

- note by Todd Tarantino



György Kurtág was born at Lugos (Lugoj in Romania) on February 19, 1926. From 1940 he took piano lessons from Magda Kardos and studied composition with Max Eisikovits in Timisoara. Moving to Budapest, he enrolled at the Academy of Music in 1946 where his teachers included Sándor Veress and Ferenc Farkas (composition), Pál Kadosa (piano) and Leó Weiner (chamber music).

In 1957-58 Kurtág studied in Paris with Marianne Stein and attended the courses of Messiaen and Milhaud. As a result, he rethought his ideas on composition and marked the first work after his return to Budapest, a string quartet, as his *opus 1*.

In 1958-63 Kurtág worked as a répétiteur with the Béla Bartók Music Secondary School in Budapest. From 1960-80 he was répétiteur with soloists of the National Philhamonia. In 1967 he was assistant to Pál Kadosa at the Academy of Music, and the following year he was appointed professor of chamber music. He held this post until his retirement in 1986 and subsequently continued to teach at the Academy until 1993.

With increased freedom of movement in the 1990s he worked increasingly outside Hungary, as composer in residence with the Berlin Philharmonic (1993-1994), with the Vienna Konzerthaus (1995), in the Netherlands (1996-98), in Berlin again (1998-99), and a Paris residency at the invitation of the Ensemble Intercontemporain, Cité de la Musique and the Festival d'Automne.

Kurtág won the 2006 Grawemeyer Award for Music Composition for his '*...concertante...*'.

György Kurtág is published by Boosey & Hawkes.

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Grave (Metamorphoses)
Witold Lutosławski

This brief single-movement work takes the form of a composed accelerando, rising in pitch from bass to soprano register as it gathers rhythmic momentum; mostly quite subdued, occasional outbursts of a more overt intensity increase in frequency towards its eventual climax. The close musical interplay between cello and piano (much of the material could be transferred from cello to piano and vice versa without damage to the overall effect) is based on the perceptibly logical development of a number of 2- and 3-note motifs, often attached to sustained chords or repeated notes which locate the harmony of the piece in a quasi tonal sense. This is very articulate music, making its often passionate points without recourse to bombast; without melodic themes, it is always melodic in expression and always clearly related to the overall theme of its expanding motifs.

Subtitled "Metamorphoses," *Grave* was written in 1981 and first performed in Warsaw in April of that year by Roman Jablonski and Krystyna Borucinska; it is dedicated to the memory of Stefan Jarocinski, the Polish musicologist.

- note by Susan Bradshaw

Witold Lutosławski was indisputably one of the major composers of the twentieth century. Born in Warsaw in 1913, he showed prodigious musical and intellectual talent from an early age. His composition studies in Warsaw ended at a politically difficult time for Poland so his plans for further study in Paris were replaced by a period which included military training, imprisonment by the Germans and escape back to Warsaw, where he and his compatriot Andrzej Panufnik played their own compositions and transcriptions in cafes.

After the war, the Stalinist regime banned his first symphony (1941-47) as 'formalist', but he continued to compose and in 1958 his *Musique Funèbre*, in memory of Bartok, established his international reputation. His own personal aleatoric technique whereby the performers have freedom within certain controlled parameters was first demonstrated in his *Jeux Venitiens* (1961) and is to be found in almost all of his later music.

Over the years, Witold Lutosławski was frequently inspired by particular ensembles and artists, including the London Sinfonietta, Sir Peter Pears, Heinz and Ursula Holliger, Dietrich Fischer-Dieskau, Mstislav Rostropovich and Anne-Sophie Mutter. His *Symphony No. 4* was commissioned by the Los Angeles Philharmonic Orchestra and received its world premiere in February 1993 under the baton of the composer. A powerful work, it reflected his increasing concern with expansive melody.

Among many international prizes awarded were the UNESCO Prize (1959,1968), the French order of Commandeur des Arts et des Lettres (1982), Grawemeyer Award (1985), Royal Philharmonic Society Gold Medal (1986), the Swedish Polar Music Prize, and the Inamori Foundation Prize, Kyoto, for his outstanding contribution to contem-

porary European music, and, posthumously, the International Music Award for best large-scale composition for the fourth symphony.

Lutosławski's contribution to the musical world was enormous. He passed away in February 1994 at the age of 81.

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Verge
Sebastian Currier

Verge was written for and dedicated to the Verdehr Trio. The idea for the work is taken from the title of one of the pieces in Schumann's *Kinderscenen – Almost too serious.* Implicit in the title is an aesthetic boundary which, although it may be approached, should not be crossed. If the piece were too serious it would cause it to be out of balance with the simple, childlike world of *Kinderscenen* as a whole. On the other hand, as long as it does not cross this threshold, it may come as close as possible. It is this idea of being on the verge of some extremity or another that becomes the basis of my piece. Each of the nine movements stands on the edge of excess and I use the phrase borrowed from Schumann to describe them: *almost too fast, almost too slow, almost too mechanical, almost too dark, almost too light, almost too fractured, almost too much, almost too little, almost too calm.* The nine movements can be divided into cycles of three, each beginning with a pair of movements that oppose one another: fast – slow, dark – light, etc. *Almost too much* forms the dramatic center of the whole. *Almost too fractured* presents brief quotations from the other movements.

- note by the composer

The music of **Sebastian Currier,** heralded as "music with a distinctive voice" by the *New York Times* and as "lyrical, colorful, firmly rooted in tradition, but absolutely new" by the *Washington Post,* has been performed at major venues worldwide by acclaimed artists and orchestras.

A full evening of his chamber music was presented by the Berlin Philharmonic, which included two premieres. In fall 2009 he returned to Berlin again for the premiere of *Broken Minuets,* performed by harpist Marie-Pierre Langlamet and the Oriol Ensemble at the Philharmonie.

His music has been enthusiastically embraced by violinist Anne-Sophie Mutter, for whom he wrote *Aftersong,* which she performed extensively in the US and Europe, including Carnegie Hall in New York, Symphony Hall in Boston, the Barbican in London, and the Grosses Festspielhaus in Salzburg. He is currently writing her a concerto.

His *Microsymph,* referred to by the composer as a large-scale symphony that has been squeezed into only ten minutes, was commissioned by the American Composer Orchestra and premiered at Carnegie Hall. It has also been performed by such orchestras as the San Francisco Symphony, the Gewandhuas Orchestra, Eos Orchestra, and the National Symphony Orchestra, and has been recorded

by the Frankfurt Radio Orchestra with Hugh Wolff, conductor.

He has also written works that involve electronic media and video. *Nightmaze*, a multimedia piece based on a text of Thomas Bolt in which the protagonist dreams he is rushing along a dark, enormous highway, where strange roadsigns loom up only to disappear into the night, has been performed by Network for New Music and the Mosaic Ensemble. The *Philadelphia Inquirer* said "every turn is breathtaking" and the *New York Times*, "Currier's rich and imaginative music sets the right tone, with its fractured and dissonant baroque-like gestures leading off like highway exits into the void and hinting at distant reservoirs of emotion and yearning."

Sebastian Currier has received many prestigious awards including the Berlin Prize, Rome Prize, a Guggenheim Fellowship, a fellowship from the National Endowment for the Arts, and an Academy Award from the American Academy of Arts and Letters, and has held residencies at the MacDowell and Yaddo colonies. His works are published by Carl Fischer.

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3 Songs from *Rilke Songs*
Peter Lieberson

When I was growing up, my mother, whose first language was German, would often quote lines from Rilke. I have been drawn to his poetry ever since.

Rilke seems to evoke feelings, states of being that are at the edge of awareness, mysterious but close to the heart. One can't always understand exactly what he means. I believe this is a deliberate elusiveness in order to provoke our intuition.

The Rilke Songs were written for my wife, Lorraine Hunt Lieberson. I think of them as love songs even though the poems themselves are not overtly about love. They are about being childlike and open in *O ihr Zärtlichen*; in *Atmen, du unsichtbares Gedicht!*, about the breath being a complete exchange between our own essence and the universe, how the breath seems to go out into space like our wandering son; the mysterious way in which we might transform ourselves: "If drinking is bitter, turn yourself into wine" (from *Stiller Freund*). To me these Rilkean insights are a gift of love.

- note by the composer

Peter Lieberson came to prominence in the mid-1980s with the *Piano Concerto* and *Drala*, two major commissions from the Boston Symphony, with whom he still enjoys a fruitful collaboration. Of profound influence on his music has been his practice of Tibetan Buddhism. Since 1980 many of his works have been inspired by Buddhist themes such as *King Gesar* (1991) and the opera *Ashoka's Dream* (1997), both from a series of works based on the lives of enlightened rulers. Lyricism and vocal writing dominate his works of the last decade, reflecting the rich collaborations with Lorraine Hunt Lieberson for whom he composed

Neruda Songs (winner of the 2008 Grawemeyer Award for Music Composition). In addition to his associations with major orchestras such as Boston, New York, Cleveland, Chicago and Los Angeles, Lieberson enjoys long-standing artistic collaborations with Peter Serkin, Yo-Yo Ma, Emanuel Ax and Oliver Knussen. Recent commissions include *The World in Flower* for the New York Philharmonic, *Remembering Schumann* for Yo-Yo Ma and Emanuel Ax, *The Coming of Light*, a new song cycle for baritone, oboe, and string quartet, the orchestral *Suite from Ashoka's Dream*, and *Songs of Love and Sorrow* for Gerald Finley and the Boston Symphony Orchestra.

Reprinted by kind permission of G. Schirmer.

O ihr Zärtlichen
O ihr Zärtlichen, tretet zuweilen
in den Atem, der euch nicht meint,
laßt ihn an eueren Wangen sich teilen,
hinter euch zittert er, wieder vereint.

O ihr Seligen, o ihr Heilen,
die ihr der Anfang der Herzen scheint,
Bogen der Pfeile und Zeile von Pfeilen,
ewiger glänzt euer Lächeln verweint.

Fürchtet euch nicht zu leiden, die Schwere,
gebt sie zurück an der Erde Gewicht;
schwer sind die Berge, schwer sind die Meere.

Selbst die als Kinder ihr pflanztet, die Bäume,
wurden zu schwer längst; ihr trüget sie nicht.

Aber die Lüfte...aber die Räume...

Oh you tender ones
Oh you tender ones, walk now and then
into the breath that blows coldly past.
Upon your cheeks let it tremble and part;
behind you it will tremble together again.

O you blessed ones, you who are whole,
you who seem the beginning of hearts,
bows for the arrows and arrow's targets-
tear-bright, your lips more eternally smile.

Don't be afraid to suffer; return
that heaviness to the earth's own weight:
heavy are the mountains, heavy the seas.

Even the small trees you planted as children
have long since become too heavy; you could
not carry them now.
But the winds...but the spaces...

Blumenmuskel, der der Anemone
Blumenmuskel, der der Anemone
Wiesenmorgen nach und nach erschließt,
bis in ihren Schooß das polyphone
Licht der lauten Himmel sich ergießt,

in den stillen Blütenstern gespannter,
Muskel das unendlichen Empfangs,
manchmal so von Fülle übermannter,
daß der Ruhewink des Untergangs
kaum vermag die weitzurückgeschnellten
Blätterränder dir zurückzugeben:
du, Entschluß und Kraft von wieviel Welten!

Wir, Gewaltsamen, wir währen länger.
Aber wann, in welchem aller Leben,
sind wir endlich offen und Empfänger?

Flower-muscle that slowly opens
Flower muscle that slowly opens back
the anemone to another meadow-dawn,
until her womb can feel the polyphonic
light of the sonorous heavens pouring down;

muscle of an infinite acceptance,
stretched within the silent blossom-star,
at times so overpowered with abundance
that sunset's signal for repose is barely
able to return your too far hurled-
back petals for the darkness to revive:
you, strength and purpose of how
many worlds!

We violent ones remain a little longer.
Ah, but when, in which of all our lives,
shall we at last be open and receivers?

Stiller Freund
Stiller Freund der vielen Fernen, fühle,

Silent Friend
Silent friend of many distances, feel

wie dein Atem noch den Raum vermehrt.
Im Gebälk der finstern Glockenstühle
laß dich läuten. Das, was an dir zehrt,
wird ein Starkes über dieser Nahrung.

Geh in der Verwandlung aus und ein.
Was ist deine leidendste Erfahrung?

Ist dir Trinken bitter, werde Wein.

Sei in dieser Nacht aus Übermaß
Zauberkraft am Kreuzweg deiner Sinne,
ihrer seltsamen Begegnung Sinn.

Und wenn dich das Irdische vergaß,

zu der stillen Erde sag: Ich rinne,
Zu dem raschen Wasser sprich: Ich bin.

- Rainer Maria Rilke (1875-1926)

how your breath enlarges all of space.
Let your presence ring out like a bell
into the night. What feeds upon your face
grows mighty from the nourishment
thus offered.
Move through transformation, out and in.
What is the deepest loss that you
have suffered?
If drinking is bitter, change yourself to wine.

In this immeasurable darkness, be the power
that rounds your senses in their magic ring,
the sense of their mysterious encounter.

And if the earthly no longer knows
your name,
whisper to the silent earth: I'm flowing.
To the flashing water say: I am.

- English Translations by Stephen Mitchell

Three Caprichos after Goya
Brett Dean

The *Three Caprichos after Goya* were composed in 2003/04 and were commissioned by, and dedicated to, the German guitarist, Juergen Ruck.

They were conceived as part of a project of especially written works for solo guitar inspired by Francisco Goya's series of etchings from 1799, *Los Caprichos* and were premiered by Ruck at the Stuttgart State Gallery in 2003.

Extreme opposites characterize the figures that interact in the three Caprichos selected by Brett Dean: the rich, old hunchback and his poor young bride in *Que sacrificio!* (What a sacrifice!), the daughter who has come into money and no longer acknowledges her poverty-stricken mother in *Dios la perdone: Y era su madre* (For heaven's sake: and it was her mother) and the beautiful, coquettish dancer and the four gallows birds who threaten her in *No te escaparas* (You will not escape). Clear motivic contrasts are accordingly to be found in Brett Dean's virtuosic, full-sounding music: abruptly struck chords and fast, anxiously whirring tremolos in the first; peaceful, long-striding phrases alongside short, suppliant gestures in harmonics and minor-third appoggiaturas in the second, and breathlessly aggressive discharges of energy and somewhat ironic allusions to Iberian dance music in the third.

- note by Juergen Ruck

The Australian composer and violist **Brett Dean** studied in Brisbane before

moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic Orchestra for 15 years. Dean returned to Australia in 2000 to concentrate on his growing compositional activities, and his works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz, Andrey Boreyko and Daniel Harding. One of the most internationally performed composers of his generation, much of Dean's work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings of his wife Heather Betts.

Brett Dean began composing in 1988, initially working on experimental film and radio projects and as an improvising performer. He became established as a composer in his own right through works such his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo. He has since been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others.

Currently engaged in writing his first opera *Bliss* (libretto by Amanda Holden after the novel by Peter Carey) to be premiered in 2010, Dean has a enjoyed a number of highly successful premieres. These have included the world premiere of *Songs of Joy* – three arias from *Bliss* – performed by Sir Simon Rattle and the Royal Liverpool Philharmonic with baritone Peter Coleman-Wright. Other recent premieres include a Lucerne Festival commission *Polysomnography*, a chamber work for piano and wind quintet premiered in 2008 by Lars Vogt and the Ensemble Wien-Berlin; and a BBC Proms-Perth Festival commission premiered at the 2007 BBC Proms. Earlier in 2007, Dean's violin concerto *The Lost Art of Letter Writing*, co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, was premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean, and the work went on to receive the 2009 Grawemeyer Award for Music Composition.

Brett Dean is currently Artistic Director of the Australian National Academy of Music and continues a varied musical life as a performer alongside his composing, appearing widely as soloist, chamber musician and conductor. Since 2005 Dean has been performing his own *Viola Concerto* as soloist, notably with the BBC Symphony Orchestra, Los Angeles Philharmonic, Sydney Symphony, Orchestre National de Lyon, Hamburg Philharmonic, BBC Philharmonic, West Australian Symphony and Malaysian Philharmonic.

Brett Dean is published exclusively by Boosey & Hawkes / Bote & Bock.

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Klangzeichen
York Höller

Klangzeichen was written in 2002/03 as a commission from the Jerusalem Chamber Music Festival and the Cologne Philharmonic. I wrote the work for the Vienna-Berlin Ensemble, having been inspired to do so by Elena Bashkirova, their pianist.

The piece comprises a single movement which lasts about 20 minutes. The calm introduction, in which the six instruments 'enter' one after another, is fol-

lowed by the brisk tempo of the main section. This part is divided into multiple sub-sections, created by changing forms of expression, alterations in tempo, varying degrees of complexity and the use of different combinations of instruments. Its structure – as in all my works of the past 25 years – is based on three fundamental elements of my compositional technique: a 'figure of sound' and the principle of 'permanent development'. The figure of sound consists of 24 notes and is divided into 4 segments; each segment in turn is made up of 6 notes from which derive the 4 basic chords of the piece.

The first six notes of the figure of sound were taken from an old Hebrew melody, recorded in the encyclopedia *Das Musikwerk* (vol. 44, Außereuropäische Folklore und Kunstmusik) as part of a liturgy for atonement. This melody, in its original form, is presented by the clarinet towards the end of the piece. It is meant as a sound symbol, or sound signal, of a wish shared by many people: namely, that the Israeli and the Palestinian peoples may at last reconcile themselves and find a peace long desired. The lonely, subdued melody of atonement leads into a dramatic finale, in which a multi-part song from the wind section unfolds over a rhythmic and dance-like bass line played by the piano. The zest and optimism of the music here point clearly to the future.

Klangzeichen is dedicated to the children of Israel and Palestine.

– note by the composer
(translation: Andreas Goebel)

From 1963–70 **York Höller** studied composition (with Bernd Alois Zimmermann and Herbert Eimert), piano (with Alfons Kontarsky) and orchestral conducting at the Cologne College of Music, as well as musicology and philosophy at Cologne University, earning his teaching cer-

tificate in 1967. He also owes important impulses to the Darmstadt Summer Courses, particularly Pierre Boulez's analysis seminars. In 1971, after a short time as solo répétiteur at Bonn's Stadttheater, he for the first time received an opportunity, at the invitation of Karlheinz Stockhausen, to realize several of his own works in the Electronic Studio of the West German Radio (WDR) in Cologne. During the following years he quickly attained international renown with compositions that presented instrumental-vocal and electronic or computer-generated sounds in lively, imaginative syntheses. Starting in the mid 1960s, Höller realized several of these works at the Parisian research institute IRCAM, at the invitation of Pierre Boulez.

Paris became the second home to the "border crosser" between Germany and France, who increasingly also adopted elements of French musical aesthetics, and it was in Paris, at the Grand Opéra, that his opera *The Master and Margarita* (after Michail Bulgakow) was premiered to great acclaim in 1989. After teaching for fourteen years as instructor of analysis and music theory at the Cologne College of Music, in 1991 he assumed the artistic direction of the newly established WDR Studio for Electronic Music, a position he held until 1999. In 1993 he was appointed Professor of Composition at

the "Hanns Eisler" College of Music in Berlin, assuming the same position at the Cologne College of Music in 1995 as successor to Hans Werner Henze. Höller has received numerous international commissions, scholarships (to the Cité des Arts in Paris and the Villa Massimo in Rome), and awards (the Bernd Alois Zimmermann Prize of the City of Cologne, the Promotion Prize of the State of North Rhine-Westphalia, the Prize of the International Composers' Forum of the UNESCO, and the Rolf Liebermann Prize for Opera Composers), and has been invited to lecture and give composition courses at universities and colleges in Europe and America. In 1986 the French Minister of Culture named him Chevalier dans l'Ordre des Arts et des Lettres de la République Française, since 1991 he has been a member of the Berlin Academy of the Arts, and since 2006 a member of the Free Academy of the Arts in Hamburg.

Among the composers of the middle generation in Europe, Höller is one of the most original and unconventional – an artist who has never let himself be appropriated by schools and aesthetic dogmas. Early on he critically explored serial music and aleatoric and stochastic models of composition, took up impulses from the philosophical and scientific approaches to information and Gestalt theory, and developed from them his concept of "Gestalt composition," which also owes important aspects of inspiration to the Indian raga and the Arabian maqam techniques, and above all to medieval isorhythmics. It serves as the syntactic basis of a highly personal musical language that attempts to combine subjective impulse and rational control, construction and sensuousness of sound. His *Bulgakow* opera as well as his large orchestral and ensemble works display a subtle balance of meticulously exact, rationalized structure and highly expressive diction that does not eschew the rapture of color, dramatic gestures, or emotional emphasis.

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The American Academy of Arts And Letters elected **Augusta Read Thomas** to membership in May 2009. The American Academy of Arts and Letters is an honor society of 250 architects, composers, artists, and writers. The honor of election is considered the highest formal recognition of artistic merit in the United States.

The citation, read at her induction into the American Academy of Arts and Letters, in May 2009:

"Augusta Read Thomas's impressive body of works embodies unbridled passion and fierce poetry. Championed by such luminaries as Barenboim, Rostropovich, Boulez, and Knussen, she rose early to the top of her profession. Later, as an influential teacher at Eastman, Northwestern and Tanglewood, chairperson of the American Music Center, and the Chicago Symphony's longest-serving resident composer, she has become one of the most recognizable and widely loved figures in American Music."

Augusta was an assistant, then associate professor of composition at the Eastman School of Music from 1993-2001, and from 2001 until 2006 was the Wyatt Professor of Music (Endowed Chair) at Northwestern University. She currently continues her involvement with Northwestern University by serving on the Dean's Music Advisory Board.

Thomas was the Mead Composer-in-Residence with the Chicago Symphony Orchestra from May 1997 through June 2006, a residency that culminated in the premiere of *Astral Canticle* – one of two finalists for the 2007 Pulitzer Prize in Music.

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, seductively lyrical but intensely dramatic". Born in Israel, Dr. Biran studied piano with Mrs. Lily Dorfman, Mr. Arie Vardi, Mr. Paul Schenly and Dr. Daniel Shapiro. In 2006, he received his doctoral degree from the Cleveland Institute of Music. Dr. Biran is a top prizewinner in M.K Ciurlionis International Piano Competition, the Cleveland International Piano Competition, the Pilar Bayona International Piano Competition and the America-Israel Cultural Foundation. Dr. Biran has performed with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, and the Israel Philharmonic Orchestra. Dr. Biran is an Assistant Professor of Piano at the University of Louisville. Future engagements include concerts in the U.S.A., Europe, Israel and South Africa.

Bruce Heim is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has frequently performed with the Saint Louis Symphony Orchestra, including numerous East Coast and European tours. A leading pedagogue, Heim has presented master classes at many leading music schools. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Italy, and Germany.

Kathleen Karr has been the Principal Flutist of the Louisville Orchestra since 1988. She is also a Flute Teacher at the University of Louisville. Kathleen has performed with the Chautauqua Symphony Orchestra, the Sinfonica da Mineria in Mexico City, the Evansville Philharmonic and the Owensboro Symphony. A founding member of the Kentucky Center Chamber Players, Kathleen was also a faculty member at the Interlochen Arts Camp. She frequently performs recitals and masterclasses in Israel, and will be performing recitals and masterclasses in Mexico City, Northern Kentucky University and the University of Illinois in Spring, 2010. She received her Bachelor of Music degree from Northwestern University and her Master of Music degree from the State University of New York at Stony Brook.

Matthew Karr received a bachelors degree from Oberlin Conservatory in 1978 and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has also served as Associate Principal Bassoon with the Houston Symphony during the 2000-01 season. An active chamber musician, Mr. Karr attended the Marlboro Festival 1989 and 1990. He is a regular guest performer with the Ronen ensemble of Indianapolis since 1986. Mr. Karr was a founding member of the Kentucky Center Chamber Players and has performed with the group since its inception in 1983. Matthew has been featured as soloist with the Louisville Orchestra on seven different ocassions, most notably for the North American premieres of both Michael Daugherty's *Hells Angels* and Simon Bainbridge's *At an Uncertain Hour.*

Stephen Mattingly has been warmly received by audiences throughout North America and Europe as a soloist and with the Tantalus Quartet. His recording of Franz Schubert's guitar chamber music was released under the auspices of the Presser Foundation. In addition to his performing career, Dr. Mattingly directs classical guitar studies at the University of Louisville in Louisville, Kentucky. Previous appointments include Florida State University, where he completed a Doctorate in Music. Since 2007 Stephen has enjoyed invigorating work serving the Guitar Foundation of America, currently as Convention Manager.

Naomi Oliphant has earned an international reputation in the U.S.A., Canada, Europe, and Japan. She has been soloist with the Toronto Symphony Orchestra under Seiji Ozawa, Louisville Orchestra, Louisville Ballet, Hamilton Philharmonic, and Niagara Symphony. Long-time pianist of The McHugh-Oliphant Violin and Piano Duo performing on such illustrious series as The Phillips Collection in Washington and Chicago's Dame Myra Hess Memorial Concerts, she currently tours extensively here and abroad with tenor, Daniel Weeks. Centaur Records recently released their first CD, *Women of Firsts*. Associate Dean of Music at the University of Louisville, she received the university's Distinguished Teaching Award. Dr. Oliphant holds degrees from the University of Toronto and the University of Michigan.

Jennifer Potochnic attended Louisiana State University, the Cleveland Institute of Music and Manhattan School of Music. She is an active freelancer in Georgia and Florida where she plays with many orchestras including the Palm Beach Opera, Atlanta Symphony Orchestra and Jacksonville Symphony. Ms. Potochnic is the newly appointed oboe instructor at the University of Louisville and is currently an artist affiliate at Emory University. *Inner Voices*, a piece written by Mark Kilstofte in memory or her teacher John Mack, is her most recent commission project.

Violinist **J. Patrick Rafferty** has had a distinguished career as concertmaster, chamber musician, and soloist. Concertmaster credits include the Milwaukee Symphony, the San Diego Symphony, the Seattle Symphony, the Cincinnati Chamber Orchestra, the Dallas Bach Orchestra, the Dallas Fine Arts Orchestra, and the Brevard Music Center Orchestra, where he has been concertmaster since 1996. Concerto performances include 40+ works performed with symphony orchestras of St. Louis, Cincinnati, Dallas, Milwaukee and many others. As recitalist and chamber musician, Rafferty has performed in major cities throughout the United States, Europe, South America, and Asia. Teaching positions include the University of Wisconsin-Milwaukee, the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet.

Grammy® winner **Brett Shuster** is the Trombone Professor at the University of Louisville. Professor Shuster's educational background includes a B.M. from the New England Conservatory of Music, an M.M. from Northwestern University, and a D.M.A. from Arizona State University. His performance experience includes two years traveling internationally with the Grammy winning Chestnut Brass Company, and appearances with the Louisville Orchestra, San Diego Symphony, Phoenix

Symphony, Vermont Symphony, Arizona Opera, and Boston Philharmonic. Professor Shuster has recorded on the Polygram, Newport Classics, Albany, Warner, and Summit labels. Dr. Shuster's teaching experience also includes serving on the faculty at Western Illinois University from 1999-2000 and Temple University from 1994-1996.

Dallas Tidwell is Associate Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time he was featured as soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also has served as principal clarinetist with the Kentucky Opera, Louisville Ballet, and the Lake George (New York) Opera. He is a founding member of the Kentucky Center Chamber Players, now in their 26th season. Dallas Tidwell can be heard on Centaur, First Editions, D'Note, Troy, Koch, and University of Arizona Press labels.

Edith Davis Tidwell (soprano) has enjoyed a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, Canada and Great Britain while generating enthusiasm and commendation for beauty of voice and artistry. She performed with New York City Opera as a leading soprano for seven seasons, singing Liù in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma, Madama Butterfly*, and *Tosca*. She is currently Professor of Voice and Coordinator of the Voice Division at the University of Louisville School of Music.

An instructor in the University of Louisville's piano program and advocate for new music, Dr. **Krista Wallace-Boaz** maintains an active performing career as a soloist and chamber musician, participating in concerts across the United States and Europe, including appearances in Russia, Belgium, England, and Chicago's Dame Myra Hess national radio concert series. She is a member of the acclaimed Trio Bel Canto (a chamber group consisting of piano, alto and tenor saxophone), committed to the composition of new works for this genre. Currently State President for KMTA, Wallace-Boaz also serves as the Macauley Chamber Music Competition Director, and is a new music reviewer for the recently founded *Clavier-Companion* magazine.

Paul York has appeared in recital and with orchestras in the U.S.A. and abroad. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. He is currently a member of the artist faculty at the Sewanee Summer Music Festival. Mr. York has recorded for the Centaur, Arizona University Press and CRS labels. His CD of premiere recordings entitled *Cello Vision* was released in February of 2010 on the Centaur label.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Jazz Combos

Milt Jackson Combo
Directed by Tyrone Wheeler

International Combo
Directed by Chris Fitzgerald

Lionel Hampton Combo
Directed by Ansyn Banks

Tuesday Evening
March 9, 2010
7:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
Thank you.

PROGRAM

Moon River — Henry Mancini

Joyspring — Clifford Brown

Milt Jackson Combo

Dan Gomby, *sax* Graeme Gardiner, *sax*
Zach Driscoll, *sax* Barrett Wilson, *piano*
Michael Vettraino, *guitar* Amy Hutts, *bass*
Aaron Latos & Megan Samples, *drums*
Tyrone Wheeler, *director*

Just in Time — Jules Styne

Time Line — Pat Metheny

International Combo

Anderson Pessoa, *tenor sax* Alim Nastaev, *guitar*
Saulo DeAlmeida, *bass* Daniel Falter, *drums*
Chris Fitzgerald, *director*

Little Dancer — Tom Harrell

Inner Urge — Joe Henderson

Lionel Hampton Combo

Russell Wittenbrook, *trumpet* John Hogan, *tenor sax*
Steve McCallum, *trombone* Noah Barker, *piano*
John Arstingstall, *guitar* Stacey Nash, *bass*
Joe Dunn, *drums*
Ansyn Banks, *director*

Jazz Fest/Jazz Week 2009/2010 Sponsors & Advertisers

Soloist:

Dr. Kenneth Beilman
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Gist Piano Center
Cultural Leaders Program through the Open World Leadership Center
Friends of the School of Music
Treyton Oak Towers Retirement Living
UofL Women's and Gender Studies
The Louisville Jazz Society
Jamey Aebersold Jazz
ear X-tacy
91.9 WFPK

Duet:

Louisville Public Media
Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Ensemble:

Brenzels
Carmichael's Bookstore
Connie Albrecht, realtor
Falk Audio
Fish House
Guitar Emporium
Heine Brother's Coffee
Horton's Hardware
Keith's Hardware
Louisville Federation of Musician's
Louisville Urban League
Magnetic Tape Center
Market Street Stompers
Otter Distributors
Smoketown USA
T-Shirt Designs
UofL Dining Services
Veranese
Walker & Kays

Combo:

Martin Kasdan, attorney
Martin Kasdan, writer

Trio:

Douglas G. Ahrens, DMD
Amlung Law
Big Rock Jazz Fest
Clifton's Pizza
Colonel Quick
Comedy Caravan
Conrad Music
Don Wilson Music
Doo Wop Shop
Driscoll Enterprises
Eyedia
Gray's Bookstore
Jack Fry's
Ken Towery
Kentucky Center
Masterson's Restaurant
Mel Owen Music
Memetech
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Old Town Wine & Spirits
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Noah Barker, *jazz piano*

Student of James Connerly

with

Craig Tweddell, ***trumpet***
Anderson Pessoa, ***saxophone***
John Arstingstall, ***guitar***
Stacy Nash, ***bass***
Zack Kennedy, ***drums***

Student Recital

Wednesday Evening
March 10, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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Thank you.

ARTIST BIOGRAPHY

Pianist, composer, and arranger **Noah Barker** started piano at age 7. Coming from a musical family, it was easier to study music with the support of his parents. Noah's father, Thurman Barker, a very well known jazz drummer, and mother, Lucette Ostergren, who studied music through college, were equally important in his study. Barker started his public career playing at a church as an accompanist at the age of 13. Then, added on another church at the age of 15, accompanying the church as well as the choir.

Noah Barker started studying with Dominic Daurio in the fall of 2005. Classically trained, Noah Barker developed a serious interest for jazz at the age of 16 and pursued it with Mr. Daurio. Other than studying with Daurio, Noah attended the Hartwick College Summer Music Festival and Institute/New York State Music Festival during his summers studying piano and drum set.

Barker started his teaching career in 2007 and continues to do so today. He currently attends the University of Louisville as a junior on a full scholarship for jazz performance and studies with James Connerly. Between Louisville, KY and Sullivan County, NY, Barker performs frequently either by himself, or with a group. Through the University of Louisville, Noah Barker has played with jazz giants such as Lee Konitz, Dave Samuels and others. In addition, he has been to the recording studio with groups from U of L, including the Jazz Ensemble I, which recorded a play-along for a Terry O'Mahoney workbook.

PROGRAM

Diane	Rapee & Pollack
Johnny Come Lately	Billy Strayhorn
Route 97	Noah Barker
Dance Cadaverous	Wayne Shorter
Driftin'	Herbie Hancock
Are You There	Johnny Mandel & Dave Frishberg
Sky Dive	Freddie Hubbard
Voyage	Thurman Barker
Zoltan	Woody Shaw

UNIVERSITY OF
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Thursday, March 11, 2010
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

Sonatina
Mvts II & III

Walter Hutchinson

Brandon Etienne, *trombone*
student of Brett Shuster
Jessica Dorman, *piano*

Proclamation

Ernest Bloch
(1880-1959)

Shaun Shotwell, *trumpet*
student of Herbert Koerselman
Jessica Dorman, *piano*

Suite Bergamasque
Prélude

Claude Debussy
(1862-1918)

Hannah Parker, *piano*
student of Vernon Cherrix

from *Manon*
"Obéissons quand leur voix appelle (Gavotte)"

Jules Massenet
(1842-1912)

Christina Hatfield, *soprano*
student of Edith Davis Tidwell
David George, *piano*

UNIVERSITY OF
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Three Pieces for Flute, Clarinet & Bassoon
Allegro scherzando
Lento
Allegro

Jackie Royce, *bassoon*
student of Matthew Karr
Kaila Washington, *flute*
Dylan Lloyd, *clarinet*

Concerto in One Movement
for trumpet & piano

Alexander Lebedev
(1924-1993)

Joseph Murrell, *bass trombone*
student of Brett Shuster
Chris Smallwood, *piano*

Mission Red
for trombone & elctronics

Michael Davis

Cory Zilisch, *trombone*
student of Brett Shuster

Improvisation I

Ryo Noda
(b.1948)

Trent Barrick, *alto sax*
student of Mike Tracy

Irish Music

March 11, 2010

Comstock Concert Hall

(No Program Provided)

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

University Jazz Composition

Students of John La Barbera

Studio Recital

Thursday Evening
March 11, 2010
7:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

Song for a Small Hill

Joshua Kavanaugh
(b. 1985)

Kate Doyle & Aaron Neumann, *violins*
Michael Hill, *viola* John Marietta, *cello*

Luiza

Tom Jobim
(1927-1994)
arr. Saulo De Almedia

Kate Doyle & Aaron Neumann, *violins*
Michael Hill, *viola* John Marietta, *cello*

Down by the River Side

Traditional
arr. Joe Dunn
(b. 1980)

Graeme Gardiner, *soprano sax* Anderson Pessoa, *alto sax*
Jon Hogan, *tenor sax* Chris Clark, *bari sax*

Amazing Grace

John Newton
(1725-1807)
arr. Joe Dunn

Graeme Gardiner, *soprano sax* Anderson Pessoa, *alto sax*
Jon Hogan, *tenor sax* Chris Clark, *bari sax*

Terezinha de Jesus

Luso-Brazilian Traditional
arr. Alfredo Moura

Lydia Cox, *soprano* Claire Mosley, *contralto*
Josh Hamilton, *tenor* Mason Stewart, *bass*
Kaila Washington, *flute* Robert Acosta, *clarinet*
Kate Swope, *horn* Jackie Royce, *basson*
Michael Lambert & Gabrielle Boguslaw, *violins*
Felicia Hogan, *viola* Byron Farr, *cello*
Jake Siener, *contrabass*

Insensatez (How Insensitive)

Tom Jobim
arr. Anderson Pessoa

Anderson Pessoa, *soprano & alto sax* Graeme Gardner, *alto sax*
Johnathan Hogan, *tenor sax* Chris Clark, *baritone tax*

Tai

Anderson Pessoa
(b. 1974)
Lyrics by Douglas Umberto

Anderson Pessoa, *soprano & alto sax* Graeme Gardner, *alto sax*
Johnathan Hogan, *tenor sax* Chris Clark, *baritone tax*

Marshmallow for Saxophone Septet

Alfredo Moura
(b. 1964)

Graeme Gardner, *soprano sax* Kimberly Kennedy, *alto sax*
Alex Ravitz & Leah Fowler, *tenor saxophones*
Chris Clark & Cambron Little, *baritone saxophones*
Ryan Olexa, *bass saxophone*

Obama in Brazil

Alfredo Moura

Phillip Morgue, *baritone*
Michael Lambert & Gabrielle Boguslaw, *violins*
Felicia Hogan, *viola* Byron Farr, *cello*
Jake Siener, *contrabass*
Israel Cuenca, *congas* Zack Kennedy, *cowbell*

Midgal Bavel

Joshua Kavanaugh

Kaila Washington, *flute* Graeme Gardiner, *soprano sax*
Russell Wittenbrook, *trumpet* Lexie Langella, *oboe*
Kate Swope, *horn* McKenna Hynes, *horn*
Jonathan Hogan, *bass clarinet* Josh Kavanaugh, *sitar*
Pierson Keating, *piano* Stacy Nash, *bass*
Daniel Falter, *congas* Meg Samples, *percussion*
Joe Dunn, *conductor*

PROGRAM NOTES
(written by the composers)

Song for a Small Hill - Joshua Kavanaugh

This is an adaptation of a piece originally written for solo guitar. I wrote the tune in a very "stream of consciousness" style: meaning that I let my ears and hands guide me as I wrote the melody and harmony simultaneously. As a consequence, the piece has a very modal quality and there is almost no consideration given to tonal syntax. Arranging the piece for string quartet allowed for even greater harmonic variety and freedom because I was not hindered by the technical limitations of solo guitar. The piece follows a modified rondo form, which highlights another advantage of writing for the string quartet: the flexibility of the quartet allows for greater variation of the episodes.

Luiza - Tom Jobim, arr. Saulo De Almedia

Luiza is a waltz composed by Tom Jobim and it became part of the sound track of the Brazilian soap opera *Brilhante* in 1981. One of the characters played by Vera Fischer (a Brazilian actress) was called Luiza and this was her theme song. This style of Brazilian waltz is to be almost performed with lots of liberty in terms of tempo, a lot of rubatos, ralentandos, etc. The lyrics usually portray heavy romantic content as it is in the case of Luiza. Some people say that Jobim was one day with Chico Buarque in a bar in Rio de Janeiro called "Antonio's" and it was raining a lot; suddenly a beautiful young lady showed up trying to run away from the rain, Jobim and Chico were suddenly in love with such a beauty, her name was Luiza... The rest is history.

Down by the River Side - Traditional, arr. Joe Dunn

Down by the River Side is a negro spiritual popularized around the time of the American Civil War. You can still hear this song during Mardi Gras celebrations in New Orleans and in honor of the first Superbowl win of the New Orleans Saints, I arranged this piece for sax quartet in the spirit of a street party in the "Big Easy."

Amazing Grace - Traditional, arr. Joe Dunn

Few songs in western music are as popular and recognizable as *Amazing Grace*. It's universal message of hope and forgiveness seeks to satisfy the frustrations within our daily lives. This arrangement for saxophone quartet states the theme and presents a series of variations including a swing shuffle, chorale and even a Sousa-style March. Despite the breadth of variety in this work, the melody is meant to be recognizable in each variation.

Terezinha de Jesus - Traditional, arr. Alfredo Moura

Little Teresa of Jesus
Because she slipped she fell down
Three gentlemen came to help her
All three holding a hat in their hands

The first was her father
The second was her brother
And the third was the one
Whom she gave her hand

Insensatez (How Insensitive) - Tom Jobim, arr. Anderson Pessoa

Insensatez is one of Jobim's most famous compositions, available in several publications including the Real Book. The form is AA' BC in D minor. The arrangement was made in 2008 originally for string quartet when I was coaching a Jazz String Quartet at U of L. Even though the original composition is a slow bossa, I opted to have the movement of choro. The bass lines are always busy and looking for a melodic movement in opposition to just outlining the roots of the chords. Since none of the members of the original group could improvise, there is no improvisation section. Instead of using improvisation, I wrote a development chorus that can be seen as a long shout chorus if we had the improvisation sections. The re-statement of the melody starts in a two voices texture that was inspired on the *Bachianas Brasileiras No. 1* by Villa Lobos composed for Cello Orchestra. The texture of choro is back in the middle of the last chorus and the arrangement finishes in an augmented chord, which surprises the listener that is expecting the final Dm at the end of the cadence.

Tai - Anderson Pessoa, lyrics by Douglas Umberto

Tai is a simple melody in G minor performed by the quartet in Partido alto and Samba styles. The A section is over a vamp in Gm and the B section starts in Eb and keeps modulating until it gets back in the minor II-V but landing in AbMaj7(#11). Both parts are repeated before a C section comes in chorale style. The solos happen on the A and B sections. A shout chorus happens in the same style of the C section. The difference is that the baritone part is more independent of the other voices. After the shout chorus the melody is stated again without repetitions. *Tai* is one of seven compositions for saxophone quartet written in 2006 when the second CD of my saxophone quartet *Babando o Bambu* was being planned. On those compositions I was searching for simplicity, which is usually not the normal character of my compositions. Most of them have lyrics written by Douglas Umberto. *Tai's* lyrics are a tribute to my son and Umberto's granddaughter; they try to transcribe the world in their vision. In the composition we used phrases that Arthur and Maria used to say. A curiosity about this is that Douglas wrote lyrics over the minor second vamp that starts the composition and goes through the A section and come back at the end of the B section. So every time you listen that vamp they have lyrics. My dream is to see it performed someday.

Marshmallow for Saxophone Septet - Alfredo Moura

Simple syncopated rhythmic patters are the essential elements of Brazilian black music. The composer mixes Iberian march patterns with mellow African polyrhythms, simulating the atmosphere of a *baiano* or *baião* (Northeastern Brazilian dance music style) in a *xaxado* (a type of tap dance using leather sandals and a music style). The melody is a *repente* atmosphere (a battle between improvising singers).

Obama in Brazil - Alfredo Moura

In an imaginary reality, Louisville is a wonderful kingdom ruled by a very democratic monarch. Tired of fighting the sucker punches of his conservative knights, the tsar is planning to move to South America forever.

Midgal Bavel - Joshua Kavanaugh

Migdal Bavel is the phonetic spelling of the Hebrew translation of Tower of Babel. According to the Book of Genesis, the Tower of Babel was built by man to stand as a testament to human civilization. God then came down and destroyed the tower, scattering mankind and confusing its languages. The story is used primarily to illustrate the increasing wickedness of man, but the narrative of the origin of diverse languages is the primary catalyst behind this piece.

Several different musical languages are represented in the piece. The sitar provides a voice speaking the languages of the Indian subcontinent, the use of harmonic minor modes creates a distinctive "Middle Eastern" sound, the instrumentation of woodwinds and brass speaks for the orchestral tradition of Western Europe, and the large improvised sections give voice to American jazz. This is not a scattering of languages, but a reassembling of them, as if though man is trying to rebuild the Tower of Babel after it has been destroyed.

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The Chamber Music Society
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present the

72nd Season

Three Hundred Fortieth Concert of the Society
ATOS Trio
March 14, 2010, 3:00 p.m.
Margaret Comstock Concert Hall

ATOS Trio

Trio in G Major — Joseph Haydn (1732-1809)

Andante
Poco Adgio. Cantabile
RONDO all'ONGARESE. Presto

The two pieces at either end of this program, Haydn's Trio in G Major and Schubert's Trio in E-flat Major, are major works in the piano trio repertoire, indeed in the entire repertoire of chamber music. Both are products of each composer's late periods and they are technically demanding, brilliant, and require sensitive interpretation.

Like the String Quartet in D Major heard earlier in the season in the concert of the Takács String Quartet, the Piano Trio in G Major is from the 1790s, the period when Haydn reached an even higher point of artistic achievement than he had in all of his years working for a Hungarian aristocracy during which time he pretty much invented the genres of symphony, string quartet and piano trio. These highly esteemed late works were the mature composer's invigorated responses to the audiences in London, which were new to him and very different from the ones he had been used to while working in his position at Esterháza. These audiences were demanding and up-to-date, and Haydn rose to the challenge with works that were both accomplished and daring.

It was during this period that he produced nineteen piano trios, Hoboken XV: 14-32, and these trios surpassed any of the ones (some thirty-three of them) composed earlier in his career, many of which are essentially solo works for piano with solo passages for violin and supporting cello. The trio in G Major stands out by virtue of its brilliance and excitement, and not least for the final movement, a Rondo in the Hungarian style.

The first movement is a theme and variations with the theme in a simple binary form and the variations becoming more figured with each return. While the cello has a supportive role, it is not inconsequential, moving independently often enough often and providing important color to the ensemble. The second movement, a singing adagio in the key of E Major, a key change startling for its "cross relationship" with the home key of G Major (that is, that the g-sharp in the key of E Major clashes with the g-natural of the tonic note of the key of G Major), is an extended ternary form in which all the instruments contribute to the exposition of a melody that seems destined to never stop. The lively rondo with its parallel minor episodes and quick humorous accents, figures, Haydn never lost touch with his common, folksy, origins.

Three Nocturnes — Ernest Bloch (1880-1959)

Andante
Andante quieto
Tempesto

Ernest Bloch was a force in American music, especially so because of his influence on and extended involvement with musical education in important institutions in this country during the first half of the 20th century, an important and formative time in the development of our musical training. Originally of Swiss origin, he became a naturalized citizen during his first sojourn in the US (1916-30) during which time he taught at the David Mannes School of Music in New York City (1916-1920), then became the founding director of the Cleveland Institute of Music (1920-25), and finally was Director of the San Francisco Conservatory (1925-1930). After an 8-year period in Europe (1930-38) when he devoted his time to composition, he returned to the USA as Professor of Music at the University of California in Berkeley, where he worked until he retired (1938-1951). Having been born in 1880, about the same time as Bartók and Stravinsky, it is tempting to compare Bloch's music with that of these close contemporaries and find it, if not as striking, at least a musical expression that can be listened to with increasing pleasure.

The Nocturnes were composed in 1924 in Cleveland. The first two are slow and while the third is more agitated, all three nocturnes balance the comparable elements brought forth by each instrument in a thin, but not unsubstantial texture. As in much of Bloch's music, these Nocturnes are always suggestive, and defy easy classification.

Trio in C Major — **Gaspar Cassadó (1897-1966)**

Recitative- Rondo

Gaspar Cassadó was a well-known cellist in the last century and was a composer of some reknown. Born in Barcelona into a musical family, he studied first with his father, organist and composer Joaquim Cassadó, then in the Barcelona conservatory. He became a student of Pablo Casals at the age of nine in Paris. He was an esteemed performer, and accounts of his cello performance speak of his warm tone, expressive intensity and to his wonderful ability to accommodate his partners while performing chamber music. One commentary focused on his "superb" interpretation of the death of Don Quixote in Strauss' tone poem where the character of the errant knight is conveyed in the solo cello. Not surprisingly, the more remarkable of his compositions are for cello–a Concerto, a solo suite, and another suite in "antique Spanish style"–in addition to the Trio in C Major. It is hard to resist mentioning a work frequently referred to as "Dance of the Green Devil," also for cello with piano accompaniment.

In the three movements of the Trio, the listener encounters a familiar musical landscape, one that alternately languishes and bristles with Spanish reference. Having studied with both De Falla and Ravel, the work reflects both of these associations in its modality, exotic figurations, and above all, its intense and passionate character, particularly that of the third movement. Here a recitative placed dramatically in the middle and high range of the cello alternately provokes response from the violin and the piano. It is brilliant chamber music, and while not of the quality to rival the Ravel Trio heard in recent memory, it certainly can claim a respected place in the Piano Trio repertoire.

Trio in E-flat Major, Op. 100 — **Franz Schubert (1797-1828)**

Allegro
Andante con moto
Scherzo. Allegro moderato
Allegro moderato

The second piano trio by Schubert is often compared somewhat negatively to the first one in B-flat major, a sin committed by William Mann in his introduction to chamber music in the Pelican Book series, a fact that some could find astounding. If anything, the second trio is more generous, more expansive and a bit more interesting. Perhaps its tunes are not as "catchy," but they are none the less quintessentially Schubert, and who could ask for more? Unfortunately, there is less opportunity to hear a live performance, most likely owing to its great length and artistic demands. So much the better, more to hear and relish.

The first movement is a full sonata form in which Schubert begins weakening the tonic key quite early in the exposition laying in the possibility–that he follows through–of a full repeat of the long and tune-filled exposition when it returns in the recapitulation. The result is a long and expansive movement. This is music meant for the distinct pleasure of just sitting down and listening. It is a generous exposé of musical ideas that, in the full treatment, sets up the need for an equally expansive and vigorous treatment of ideas later in the work, that is, in the last movement. So once settled in, having, in the course of the first movement, followed the leisurely recapitulation of every element of the exposition, the listener is ready to follow the twists and turns, repetitions and elaborate variations in the formal treatment, when they show up in the last movement. In the slow movement, Schubert contrasts a slow march in c minor (the third-related key of the minor 6th degree) with a lovely lyrical melody in the relative major, which is, interestingly enough, in the basic key (E-flat Major) of the work, itself. The e-flat tune in this movement has an uncanny similarity to the principal tune of the first movement, a similarity that is covered up by the difference in contour and

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72nd Season
Three Hundred Thirty-Ninth Concert
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Edward Dusinberre, *violin*
Geraldine Walther, *viola*
András Fejér, *cello*

University of Louisville
Margaret Comstock Concert Hall
Sunday, March 14, 2010
3:00 P.M.

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Program

Duo No. 2 in B-flat Major, K. 424 (1783) * — Wolfgang Amadeus Mozart (1756-1791)

for Violin and Viola

Adagio; Allegro
Andante cantabile
Andante con variazione

Duo for Violin and Cello, Op. 7 (1914) — Zoltán Kodály (1882-1967)

Allegro serioso non troppo
Adagio
Maestoso e largamente, ma non troppo lento - Presto

INTERMISSION

String Trio in G Major, Op. 9, No. 1 (c. 1795) — Ludwig van Beethoven (1770-1827)

Adagio; Allegro con brio
Adagio, ma non tanto e cantabile
Scherzo: Allegro - Trio I - Trio II
Presto

* - *first performance for the Society*

Three members of The Takács Quartet appear today.
We regret that second violinist Károly Schranz is unavoidably indisposed.

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The Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder and they are Associate Artists at the South Bank Centre, London

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The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music.

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These concerts are a tribute both to the music community...young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

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Next Chamber Music Society Concert

April 25, 2010 - 3:00 p.m.
ATOS Piano Trio

Derby City

Brass Band

March 22, 2010

Comstock Concert Hall

(No Program Provided)

Saulo DeAmeida, jazz bass

March 23, 2010

Comstock Concert Hall

(No Program Provided)

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Thursday, March 25, 2010
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

Image — Eugéne Bozza (1905-1991)

Kaila Washington, *flute*
student of Don Gottlieb

from *Le Nozze di Figaro* — Wolfgang Amadeus Mozart (1756-1791)
"Non piú andrai farfalone amoroso"

Mason Stewart, *baritone*
student of Donn Everette Graham
Caroline Drury, *piano*

from *Chansons de Don Quichotte* — Jacques Ibert (1890-1962)
"Chanson du Duc"
"Chanson de la Mort"

Josh Gray, *baritone*
student of Donn Everette Graham
Austin Eckles, *piano*

from *Banalités* — Francis Poulenc (1899-1963)
"Hôtel" (poems by Guillaume Apollinaire)

Jon Fejes, *baritone*
student of Donn Everette Graham
Caroline Drury, *piano*

All Blues — Miles Davis (1926-1991)

Jonathan Ellis, *piano*
student of Jim Connerley
Michael Vettraino, *guitar*

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Nancy — Emmanuel Séjourné (b. 1961)

Elena Michels, *percussion*
student of Jeff Luft

Nocturno — Franz Strauss (1822-1905)

Elizabeth Metzger, *horn*
student of Bruce Heim
Jessica Dorman, *piano*

from *Manon* — Jules Massenet (1842-1912)
"Obéissons quand leur voix appelle" (Gavotte)

Christina Hatfield, *soprano*
student of Edith Davis Tidwell
David George, *piano*

from *Street Scene* — Kurt Weill (1900-1950)
"Lonely House"

Josh Hamilton, *tenor*
student of Dan Weeks
Jessica Dorman, *piano*

First Concerto in F minor — Carl Maria von Weber (1786-1826)
Adagio ma non troppo

Kathryn Randall, *clarinet*
student of Marilyn Nije
David George, *piano*

UNIVERSITY OF
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presents

University Hard Bop Ensemble

Directed by Ansyn Banks

Thursday Evening
March 25, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Blues for All	Eric Alexander
Karita	Bobby Watson
Heckle & Jeckle	Bobby Watson
Al's Mist	Al Grey
Wheel with in a Wheel	Bobby Watson
E.T.A.	Bobby Watson

Hard Bop Ensemble

Todd Mullins, *trumpet* Graeme Gardiner, *alto sax*
Steve McCallum, *trombone* Barret Wilson, *piano*
Jordan Wright, *bass*
John Gardener & Jeff Thomas, *guitars*
Austin Skarshaug & John Kleemier, *drums*
Ansyn Banks, *director*

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Paul York, *cello*
&
Sidney King, *double bass*

Faculty Recital

Thursday Evening
March 25, 2010
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Margaret Comstock Concert Hall

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PROGRAM

Duetto for Cello and Double Bass — Gioacchino Rossini (1792-1868)
- Allegro
- Andante molto
- Allegro

Three Hymns — arr. Sidney King (b. 1959)
- Morning has Broken
- Oh Love how Deep
- Farther Along

Doubling Down — Frederick Speck (b. 1955)

World Premiere

I Wonder as I Wander — arr. Marc Satterwhite (b. 1954)
- I Wonder as I Wander
- Black is the Color of My True Love's Hair
- I had me a Cat
- Go 'Way From My Window
- Froggy Went A-Courtin'

World Premiere

Street Corner Dialogue — J. Douglas Elmore (b. 1964)

Rondeau — Ignatz Pleyel (1757-1831), arr. Klaus Stoll

ARTIST BIOGRAPHIES

An accomplished soloist, chamber musician and teacher, **Paul York** has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. In 2006 he was invited to perform recitals throughout Japan. Of his performance in Carnegie Hall, *New York Concert Reviews* stated "the fiendishly difficult solo part was brilliantly played by cellist Paul York... one had to be in awe of his playing." Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of South California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press and CRS labels. His CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

Sidney A. King is the instructor of double bass at the University of Louisville School of Music and the Sewanee Summer Music Festival. He has recently retired as the assistant principal bassist of the Louisville Orchestra, having held that position from 1984-2006. As performer, composer, and arranger with the nationally prominent flamenco ensemble *Al Sur*, Mr. King has appeared on stages, in theaters, and on broadcasts throughout the country. As a member of *Al Sur*, he has also been featured as soloist with orchestras such as the San Diego Symphony, the Louisville Orchestra, and the Mansfield (OH) Symphony. As an active soloist and chamber musician, Mr. King performs frequently throughout the Midwest in various recital settings, including service for fourteen years as a core member of the *Kentucky Center Chamber Players*. He has held a position on the board of directors of the International Society of Bassists (2003-2006).

He has been a performer at the Grand Teton Music Festival since 1992, often serving in titled positions with that orchestra. Mr. King has performed as principal bassist with the Houston Grand Opera, the Texas Opera Theater, the Sunflower Music Festival, and the Des Moines Metro Opera. He has also performed with ensembles such as the St. Paul Chamber Orchestra, the Detroit Symphony, the Cincinnati Symphony, the Houston Symphony, the Pittsburgh Symphony, the Indianapolis Symphony, and the North Carolina Symphony. Mr. King also served as the double bass instructor at Indiana University Southeast and has long been involved in music education, teaching and coaching many youth ensembles as well as giving numerous solo performances in public and private schools.

UNIVERSITY OF
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Michael Burkhead & Jennifer Spainhour, *clarinets*

Students of Dallas Tidwell

with

David George, *piano*

Student Recital

Friday Evening
March 26, 2010
8:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Duetto, Op. 6, No. 2 for two clarinets — Bernhard Henrik Crusell (1775-1838)

I. Allegro agitato na non troppo
II. Siciliano
III. Rondo alla Svedese

Michael Burkhead & Jennifer Spainhour, *clarinets*

Concertino — Giuseppe Tartini (1692-1770)

I. Grave
II. Allegro molto
III. Adagio
IV. Allegro risoluto

Jennifer Spainhour, *clarinet*
David George, *piano*

Sonata No. 2 — Johann Baptist Wanhal (1739-1813)

I. Allegro Moderato
II. Adagio
III. Rondo-Allegro

Michael Burkhead, *clarinet*
David George, *piano*

PAUSE

Drei Romanzen, Op. 94 — Robert Schumann (1810-1856)

I. Nicht Schnell
II. Einfach, Innig
III. Nicht Schnell

Michael Burkhead, *clarinet*
David George, *piano*

Dance Preludes — Witold Lutosławski (1913-1994)

I. Allegro Molto
II. Andantino
III. Allegro Giocoso
IV. Andante
V. Allegro Molto

Jennifer Spainhour, *clarinet*
David George, *piano*

Sonata for two clarinets — Francis Poulenc (1899-1963)

I. Presto
II. Andante
III. Vif

Michael Burkhead & Jennifer Spainhour, *clarinets*

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Community Music Program Recital

James Clark, *trombone*

Student of Brett Shuster

Friday Afternoon
March 26, 2010
5:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

Canzoni *per basso solo* — Girolamo Frescobaldi (1583-1643)

I. Allegro
II. Allegro
III. Adagio
IV. Allegro

from *Concerto for double bass* — Antonio Capuzzi (1755-1818)

Andante
Rondo

Sonata *for Bass Trombone* — Patrick McCarty (b. 1928)

I. Allegro non Troppo
II. Andantino
III. Vivace

Allegro Maestoso — Jan Koetsier (1911-2006)

UNIVERSITY OF
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Dylan Lloyd, *clarinet*

Student of Dallas Tidwell

with

Kalia Washington, *flute*
Jackie Royce, *bassoon*

Student Recital

Friday Evening
March 26, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Trio for Flute, Clarinet and Bassoon — Walter Piston (1894-1976)

I. Allegro
II. Lento
III. Allegro

Kaila Washington, *flute*
Dylan Lloyd, *clarinet*
Jackie Royce, *bassoon*

Meditation from *Thais* — Jules Massenet (1842-1912)
adapted for clarinet by David Schorr

Three studies on flight — Russell Riepe (b. 1944)

I. *Your laughter frees me and lends me wings*
II. *I wandered lonely as a cloud*
III. *Wild Spirit... moving everywhere*

SHORT PAUSE

Sonata in F, Op. 120, No. 1 — Johannes Brahms (1833-1897)

I. Allegro Appassionato
II. Andante un poco Adagio
III. Allegretto grazioso
IV. Vivace

3/27

Speed Concert Series

presents

Ian Bostridge

Tenor

The **Speed** Art Museum

Speed Concert Series
presents

Ian Bostridge, Tenor
Julius Drake, Piano

Saturday, March 27, 2010 at 8pm
School of Music, Comstock Hall
University of Louisville

Mr. Bostridge requests that all applause be held until the end of each half.

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opus3 ARTISTS

Program

Nine Lieder Opus 32 — Johannes Brahms (1833–1897)

Wie rafft ich mich auf in der Nacht
Nicht mehr zu mir zu gehen
Ich schleich umher
Der Storm, der neben mir verrauschte
Wehe, so willst du mich wieder
Du sprichst, dass ich mich täuschte
Bitteres zu sagen denkst du
So stehn wir, ich und meine Welde
Wie bist du, meine Königin

Four Heine Settings
Sommerabend
Mondenschein
Meerfahrt
Der Tod, das ist die kühle Nacht

Interval

Es träumte mir	Opus 57 no 3
Auf dem Kirchhofe	Opus 105 no 4
Herbstgefühl	Opus 48 no 7
Der Gang zum Liebchen	Opus 48 no 1
Geheimnis	Opus 71 no 3
Minnelied	Opus 71 no 5
Alte Liebe	Opus 72 no 1
Sommerfäden	Opus 72 no 2
O kühler Wald	Opus 72 no 3
Verzagen	Opus 72 no 4
Uber die Heide	Opus 86 no 4
Mein Herz ist schwer	Opus 94 no 3
Botschaft	Opus 47 no 1

{program subject to change}

Program Notes

by John Hausmann

When studying art song, one valuable method is to think like a composer, beginning, as the composer begins, with a study of the poem. Having an understanding of the text, its form, imagery, and so on, helps the composer begin to understand the dramatic and expressive potential of the text, a potential that can be set to music. A composer will take note of the text's important aspects, consider which moods of the poem to focus on, and whether or not they will convey the latent meaning of the poem, or shade some meanings by highlighting certain aspects over others. Applied to the entire poem, one gets a sense of how a composer "read" the text. An art song has been called a "composed reading," which means the song represents the composer's reading of the poem. Let us examine several of Brahms's songs, to understand his poetic readings as realized musically.

Brahms' reading of "Geheimnis" focused on the delicate spring-like imagery of Karl Candidus' poem: the gentle breezes, blossoming trees, and whispered secrets. Brahms was also sensitive to the poetic devices that create this delicate effect, such as the repetition of "Von unsrer Liebe süß" ("of our sweet love") and the internal rhyme scheme (Wehn & -stehn, euch & süß). In Brahms' setting, the delicacy that he read is realized through a lyrical accompaniment in a flowing 6/8 meter. The piano emphasizes the tonic G major, at times keeping that note low in the bass for several measures at a time. This foregrounds the tonic, and lets us hear the passing chromaticism Brahms incorporates as sweet coloration, the musical metaphor for the wind-whispered secrets of the trees. The poem is simple, with little ambiguity, and Brahms' composed reading reflects this, achieving beauty, like the poem, through grace and clarity. In "Sommerabend," Heine's twilight world comes alive through his pastoral imagery. Brahms's setting strives to convey this natural world through simple, graceful melody. The singer is given a descending line that through its uncomplicated rhythmic phrasing, interpolation of step-wise motion and skips, and slight ornament at the end of the line, conveys the tranquil evening world of the poem. Sometimes analysis can complicate matters, and it is important not to overlook the obvious, namely the simplistic, beautiful world that Brahms finds in Heine's poem. By that same token, analysis occasionally rewards deeper

introspection, for through analysis, we find that Brahms was sensitive to the contrasting worlds of Heine's poem. Brahms uses two contrasting keys to represent the two worlds Heine sets up in his poem, the natural and supernatural.

The first stanza, where Heine presents the physical space in which the poem occurs, is set above a tonic Bb pedal by Brahms. Bb becomes a metaphor for the poem's natural world. Brahms uses the dominant function of the first two chords to establish Bb, as well as the darkly colored tonal space of the song. He also uses this motion to propel the music into the last stanza and set up harmonic motion to D minor that becomes expressive of the unreal world of bathing nymphs. In the second stanza, the traveler's awareness of the nymph is delicately conveyed through Heine's "Und ein Atmen in der Stille" ("and a breathing in the stillness"). Brahms casts this section in the key of D minor, above a D pedal. The tonal and affective distance of this change are marked, as D minor is considered harmonically distant from Bb major. Despite this, the two key areas share several notes, including two notes in their tonic chords (the pitches D and F). The dark change into D minor represents the supernatural other-worldliness of the poem. Because of the common pitches, Brahms shows how the supernatural still exists in the natural world, the dreamy twilight between reality and surreality. Brahms ties these two worlds together, the physical and metaphysical, by employing another series of dominant chords. Unlike the beginning harmonic sequence that opened the song, the pattern that takes us from D minor back into Bb major includes more chords; as the credulity of the reader is strained by the foreshadowed nymph's presence, so the distance necessary to ground us back in the poem is increased. While Brahms's reading of Heine's poetic places might be an other-worldly one, it reflects the idea that, in the richly colored Bb of the summer evening twilight, everything is possible.

In "Herbstgefühl," Brahms breaks Adolf von Schack's poem into three sections. The first and third stanzas, with their external focus and nature imagery, are set with a simple chordal accompaniment. Brahms reads the second stanza, with its internal focus and personal imagery, as the emotional high point of the poem. Accordingly, he set this text with thicker chords and an agitated triplet rhythm. Brahms also focuses on the autumnal imagery in the poem: the flower's icy fall, the solitary

leaf and bare shrubs, the thought of death, and the surrender to rest. Brahms ties these disparate references together by giving them more musical importance in the setting. For example, the opening piano part is a simple descending line in the right hand of the piano. The left hand does not enter until after the vocalist sings "tödlich" ("deathly" or "fatal"). The first entrance of the lowest voice would be a significant enough feature in the sparse, treble-dominated texture of the piece, but the entrance is made more important by the fact that Brahms linked it with "fatal." The vocalist sings a descending fifth on these syllables, a strong closing gesture used as a musical metaphor to signify death. The piano's entrance mirrors these pitches several octaves down, reinforcing the finality of this closing gesture.

The beginning of the song treats the idea of death with tonal references. At the song's end, Brahms manipulates the very concept of temporality itself to illustrate the primacy of death. The last line is "Gib dich zur Ruh'! bald stirbt sie auch." ("Surrender to rest! soon that happiness too will die.") Brahms uses this line to tie together all of the poem's death imagery in one titanic representation of finality. The time signature changes from 3/4 to 6/4, which doubles the number of beats in the bar. This change, coupled with the longer note values Brahms uses, represents the narrator's "surrender to rest," a euphemism for death. As the narrator "surrenders," time is slowed down and elongated until the final silences of the piece. Brahms's composed reading emphasizes this final line, which in his interpretation, was the fatal ending of the poem.

The text of August von Platen's "Wie rafft ich mich auf in der Nacht" is rich in potential for a musical setting. Brahms utilizes text painting in his setting, like the triple meter representing the water flowing under the millstream in stanza 2, and the high delicate twinkling of the stars in stanza 3. Other examples include the dark minor key for night, and the ascending melodic line that sets "Wie rafft' ich mich auf" ("How I leapt up"). This line is significant, because it sets into motion the journey of the song, which takes the narrator from city to bridge and finally to stargazing (which could represent an emotional distance achieved through departure). For Brahms, this nocturnal excursion is what gives the poem its formal structure, which he represents with a move from F minor in stanza 1 to the dominant C major in stanzas 2 and 3, and finally back to F minor in stanza 4. This trip is held together both by

repetition of the lines "in der Nacht" and the function of "night" both as a context for framing the narrative of the story and as a metaphor for the narrator's emotional state.

All of the choices Brahms makes in setting his text are appropriate, idiomatic expressions that draw on 19th century lied conventions. However, because of Brahms' reading of the poetry, and his musical realization of it, the song moves beyond the merely technical and into a more artistic realm. Brahms gives the piano and singer/narrator an equal voice in expressing what he read as the drama of the poem, represented through the narrator's moods as he walks. The song begins in duple time, signifying the narrator's emotional state before he leaves the city. The piano texture changes to a more active triplet feel to represent the beginning of the sojourn in the first stanza.

As the journey continues, Brahms juxtaposes this triplet feel against a duple feel; the initial duple that represented the narrator before the walk contrasts with his heightened emotional state as he escapes the city, seeking relief. Both piano and singer display this contrast; sometimes the two hands of the piano oppose each other, other times the piano and voice conflict. Brahms's reading shows that while the walk might have come to an end (perhaps represented by the tonal resolution back to the initial F minor), the emotional turmoil that caused the narrator's journey, a turmoil that plagued him throughout his attempted escape, remains unresolved, as represented through the continued juxtaposition of two against three at the end of the song.

The idea of "composed reading" is both simple and complex. The idea is simple in that it is the most logical way to approach a song's text– as the composer approached it. The composition is the "answer" to the "question" posed by the poem; however, the idea of a "composed reading" becomes more complex when one starts to consider the multitude of answers, and even the vast range of questions, that are possible.

Thinking this way, one enters the liminal space where composition happens, the space inhabited by composers of song settings when they begin to set texts.

All translations except Geheimnis and Sommerfäden by Richard Stokes from The Book of Lieder – the original texts of over 1000 songs published by Faber and Faber; with thanks to George Bird, co-author of the Fischer-Dieskau Book of Lieder published by Victor Gollancz Ltd, 1976. Translation of Geheimnis by George Bird and Richard Stokes from The Fischer-Dieskau Book of Lieder published by Victor Gollancz Ltd

Johannes Brahms
Neun Lieder und Gesänge Opus 32 (1864)

Wie rafft' ich mich auf in der Nacht
(August von Platen)

Wie rafft' ich mich auf in der
Nacht, in der Nacht,
Und fühlte mich fürder gezogen,
Die Gassen verließ ich, vom
Wächter bewacht,
Durchwandelte sacht
In der Nacht, in der Nacht,
Das Tor mit dem gotischen
Bogen.

Der Mühlbach rauschte durch
felsigen Schacht,
Ich lehnte mich über die Brücke,
Tief unter mir nahm ich der
Wogen in Acht,
Die wallten so sacht
In der Nacht, in der Nacht,
Doch wallte nicht eine
zurücke.

Es drehte sich oben, unzählig entfacht,
Melodischer Wandel der Sterne,
Mit ihnen der Mond in
beruhigter Pracht,
Sie funkelten sacht
In der Nacht, in der Nacht,
Durch täuschend entlegene
Ferne.

Ich blickte hinauf in der Nacht,
in der Nacht,
Und blickte hinunter aufs neue;
O wehe, wie hast du die Tage
verbracht,
Nun stille du sacht

How I leapt up in the night

How I leapt up in the night,
in the night,
and felt myself drawn onward,
I left the streets, patrolled by
the watch,
quietly walked on
in the night, in the night,
through the gate with the
Gothic arch.

The millstream rushed through
the rocky gorge,
I leaned over the bridge,
far below me, I watched the
waves
that flowed so quietly
in the night, in the night,
but not a single wave ever
flowed back.

The countless, kindled stars above
went on their melodious way,
with them the moon, in tranquil
splendour;
they glittered quietly
in the night, in the night,
through deceptively distant
space.

I gazed aloft in the night, in
the night!
And gazed down again once
more; oh, how have you spent
your days, alas,
now quietly silence,

In der Nacht, in der Nacht,
Im pochenden Herzen die
Reue!

in the night, in the night,
the remorse that pounds in
your heart!

Nicht mehr zu dir zu gehen
(Moldavian folksong trans. by Georg Friedrich Daumer)

Nicht mehr zu dir zu gehen
Beschloß ich und beschwor ich,
Und gehe jeden Abend,
Denn jede Kraft und jeden Halt
verlor ich.

Ich möchte nicht mehr leben,
Möcht augenblicks verderben,
Und möchte doch auch leben
Für dich, mit dir, und nimmer,
nimmer sterben.

Ach, rede, sprich ein Wort nur,
Ein einziges, ein klares;
Gib Leben oder Tod mir;
Nur dein Gefühl enthülle mir;
dein wahres!

Never to go to you again

Never to go to you again,
so I decided and so vowed,
and go each evening,
for I've lost all strength and all
resolve.

I wish to live no more,
would sooner die at once,
and yet would sooner live
for you, with you, and never
never die.

Ah! speak, say but a word,
a single one, a clear one;
give me life or death,
but show me how you really
feel!

Ich schleich umher
(August von Platen)

Ich schleich umher
Betrübt und stumm,
Du fragst, o frage
Mich nicht, warum?
Das Herz erschüttert
So manche Pein!
Und könnt ich je
Zu düster sein?

Der Baum verdorrt,
Der Duft vergeht,
Die Blätter liegen
So gelb im Beet.
Es stürmt ein Schauer
Mit Macht herein,
Und könnt ich je
Zu düster sein?

I creep about

I creep about,
troubled and silent,
you ask me – oh, ask
me not – why?
My heart is shaken
by so much pain!
And could I ever
be too gloomy.

The tree withers,
fragrance fades,
leaves lie so yellow
in the flowerbed.
A heavy shower
comes storming up,
and could I ever
be too gloomy?

Der Strom, der neben mir verrauschte
(August von Platen)

Der Strom, der neben mir
verrauschte, wo ist er nun?
Der Vogel, dessen Lied ich
lauschte, wo ist er nun?
Wo ist die Rose, die die Freundin
am Herzen trug,
Und jener Kuß, der mich
berauschte, wo ist er nun?
Und jener Mensch, der ich
gewesen, und den ich längst
Mit einem andern Ich
vertauschte, wo ist er nun?

The river that rushed by me

The river that rushed by me,
where is it now?
The bird, whose song I listened
to, where is it now?
Where is the rose my love wore
on her heart,
and that kiss that entranced
me, where is it now?
And that man I used to be, and
whom I long ago
exchanged for another self,
where is he now?

Wehe, so willst du mich wieder
(August von Platen)

Wehe, so willst du mich wieder,
Hemmende Fessel, umfangen?
Auf, und hinaus in die Luft!
Ströme der Seele Verlangen,
Ström' es in brausende Lieder,
Saugend ätherischen Duft!

Strebe dem Wind nur
entgegen
Daß er die Wange dir kühle,
Grüße den Himmel mit Lust!
Werden sich bange Gefühle
Im Unermeßlichen
regen?
Atme den Feind aus der
Brust!

Alas, would you once again

Alas, would you once again
enchain me, restraining fetters?
Up, and out into the open!
Pour out the soul's longings,
pour it into impassioned songs,
absorbing ethereal fragrance!

Struggle into the teeth of the
wind,
that it may cool your cheeks,
greet the heavens with joy!
Can you feel anxiety,
when confronted by the infinite
universe?
Breathe out the foe from your
breast!

Du sprichst, daß ich mich täuschte
(August von Platen)

Du sprichst, daß ich mich täuschte,
Beschworst es hoch und hehr;
Ich weiß ja doch, du liebtest,
Allein du liebst nicht mehr!

Dein schönes Auge brannte,
Die Küsse brannten sehr,
Du liebtest mich, bekenn es,
Allein du liebst nicht mehr!

You tell me I was mistaken

You tell me I was mistaken,
you swore it by all you hold dear;
yet I know you loved me once,
but no longer love me now.

Your beautiful eyes smouldered,
your kisses even more,
you loved me once, confess it,
but no longer love me now!

Ich zähle nicht auf neue,
Getreue Wiederkehr;
Gesteh nur, daß du liebtest,
Und liebe mich nicht mehr!

I do not ever expect you
to love me faithfully again;
just confess you loved me once
and no longer love me now!

Bitteres zu sagen denkst du
(Georg Friedrich Daumer, after Hafiz)

Bitteres zu sagen denkst du,
Aber nun und nimmer kränkst
du,
Ob du noch so böse bist.
Deine herben Redetaten
Scheitern an korallner Klippe,
Werden all zu reinen Gnaden,
Denn sie müssen, um zu schaden,
Schiffen über eine Lippe,
Die die Süße selber ist.

You mean to say bitter things

You mean to say bitter things,
but neither now nor ever do
you hurt me,
however angry you may be.
Your bitter recriminations
founder on a coral reef,
become pure graciousness,
for, in order to inflict damage
they must sail over lips
that are sweetness itself.

So stehn wir, ich und meine Weide
(Georg Friedrich Daumer, after Hafiz)

So stehn wir, ich und meine
Weide,
So leider miteinander beide:

Nie kann ich ihr was tun zu Liebe,
Nie kann sie mir was tun zu Leide.

Sie kränket es, wenn ich die
Stirn ihr
Mit einem Diadem bekleide;

Ich danke selbst, wie für ein
Lächeln
Der Huld, für ihre
Zornbescheide.

So here we stand, I and my heart's desire

So here we stand, I and my
heart's desire,
at loggerheads with each other:

I can never please her,
she can never hurt me.

It offends her, when I
set a diadem
on her brow;

I even thank her, as I would for
a gracious smile,
for her outbursts of
anger.

Wie bist du, meine Königin
(Georg Friedrich Daumer, after Hafiz)

Wie bist du, meine Königin,
Durch sanfte Güte
wonnevoll!
Du lächle nur – Lenzdüfte
wehn
Durch meine Gemüte wonnevoll!

How blissful, my queen, you are

How blissful, my queen, you are
by reason of your gentle
kindness!
You merely smile, and
springtime fragrance
wafts through my soul blissfully!

Frisch aufgeblühter Rosen Glanz,
Vergleich ich ihn dem deinigen?
Ach, über alles was da
blüht, Ist deine Blüte, wonnevoll!

Durch tote Wüsten wandle hin,
Und grüne Schatten breiten sich,
Ob fürchterliche Schwüle dort
Ohn Ende brüte, wonnevoll.

Laß mich vergehn in deinem Arm!
Es ist in ihm ja selbst der Tod,
Ob auch die herbste Todesqual
Die Brust durchwüte, wonnevoll.

Shall I compare the radiance
of freshly blown roses to yours?
Ah! more blissful than all that
blooms is your blissful bloom!

Roam through desert wastes,
and green shade will spring up –
though fearful sultriness broods
endlessly there – blissfully.

Let me perish in your arms!
Death in your embrace will be –
though bitterest mortal agony rage
through my breast – blissful.

Four Heine Settings:

Sommerabend

Dämmernd liegt der
Sommerabend
Über Wald und grünen Wiesen;
Goldner Mond im blauen Himmel
Strahlt herunter, duftig labend.

An dem Bache zirpt die Grille,
Und es regt sich in dem Wasser;
Und der Wandrer hört ein Plätschern
Und ein Atmen in der Stille.
Dorten, an dem Bach alleine,

Badet sich die schöne Elfe;
Arm und Nacken, weiß und
lieblich, Schimmern in dem
Mondenscheine.

Summer evening

Summer evening twilight
lies
over forest and green meadows;
a golden moon in the blue sky
shines down in a soothing haze.

By the brook the cricket chirps
and the waters stir;
and the traveller hears a plashing
and a breathing in the stillness.
Over there by the brook, alone,

a lovely water-nymph is bathing;
arms and neck, white and
comely, shimmer in the
moonlight.

Mondenschein Opus 85 No. 2 (1878)

Nacht liegt auf den fremden
Wegen,
Krankes Herz und müde Glieder; –
Ach, da fließt, wie stiller
Segen,
Süßer Mond, dein Licht hernieder;

Süßer Mond, mit deinen Strahlen
Scheuchest du das nächtge Grauen;
Es zerrinnen meine Qualen
Und die Augen übertauen.

Moonlight

Night lies over unknown
pathways,
sick heart and tired limbs, –
then, sweet moon, like a silent
blessing,
your radiance streams down;

With your beams, sweet moon,
you dispel nocturnal terrors;
all my torments melt away
and my eyes brim over.

Meerfahrt Opus 96 No. 4
Mein Liebchen, wir saßen beisammen
Traulich im leichten Kahn.
Die Nacht war so still und wir schwammen
Auf weiter Wasserbahn.

Die Geisterinsel, die schöne,
Lag dämmrig im Mondenglanz;
Dort klangen liebe Töne
Und wogte der Nebeltanz.

Dort klang es lieb und lieber
Und wogt es hin und her;
Wir aber schwammen vorüber
Trostlos auf weitem Meer.

Sea voyage
My sweetest, we sat together,
lovingly in our light boat.
The night was still, and we drifted
along a wide waterway.

The beautiful haunted island
lay dimly in the moon's light;
sweet music was sounding there,
and dancing mists were swirling.

The sounds grew sweeter and sweeter,
the mists swirled this way and that;
we, however, drifted past,
desolate on the wide sea.

Der Tod, das ist die kühle Nacht
Opus 96 No. 1 (c.1884)
Der Tod, das ist die kühle Nacht,
Das Leben ist der schwüle Tag.
Es dunkelt schon, mich schläfert,
Der Tag hat mich müd gemacht.

Über mein Bett erhebt sich ein Baum,
Drin singt die junge Nachtigall;
Sie singt von lauter Liebe,
Ich hör es sogar im Traum.

Death is cool night

Death is cool night,
life is sultry day.
Dusk falls now, I feel drowsy,
the day has wearied me.

Over my bed rises a tree,
in which the young nightingale sings;
she sings of nothing but love,
I hear it even in my dreams.

INTERVAL

Es träumte mir Opus 57 No. 3
(From the Spanish)
Es träumte mir;
Ich sei dir teuer;
Doch zu erwachen
Bedurft' es kaum.
Denn schon im Traume
Bereits empfand ich,
Es sei ein Traum.

I dreamed

I dreamed
I was dear to you;
but I scarcely needed
to awaken.
For even in my dreams
I felt
it was a dream.

Auf dem Kirchhofe
(Detlev von Liliencron)
Der Tag ging regenschwer
und sturmbewegt,
Ich war an manch vergeßnem

In the churchyard

The day was heavy with
rain and storms,
I had stood by many a

Grab gewesen.
Verwittert Stein und Kreuz,
die Kränze alt,
Die Namen überwachsen,
kaumu lesen.

Der Tag ging sturmbewegt
und regenschwer,
Auf allen Gräbern fror
das Wort: Gewesen.
Wie sturmestot die Särge
schlummerten –
Auf allen Gräbern taute still:
Genesen.

forgotten grave.
Weathered stones and
crosses, faded wreaths,
the names overgrown,
scarcely to be read.

The day was heavy with
storms and rains,
on each grave froze the
word: Deceased.
How the coffins slumbered,
dead to the storm –
silent dew on each grave
proclaimed: Released.

Herbstgefühl
Johannes Brahms Opus 48 No. 7 (1867)
(Adolf Friedrich von Schack)

Wie wenn im frost'gen Windhauch tödlich
Des Sommers letzte Blüte krankt,
Und hier und da nur, gelb
und rötlich,
Ein einzles Blatt im Windhauch schwankt:

So schauert über mein Leben
Ein dämmrig trüber, kalter Tag,
Warum noch vor dem
Tode beben,
O Herz, mit deinem ew'gen
Schlag!

Sieh rings entblättert
das Gestäude!
Was spielst du, wie der
Wind am Strauch,
Noch mit der letzten
welken Freude?
Gib dich zur Ruh'!
bald stirbt sie auch.

Autumn feeling

As when summer's last flower
falls fatally ill in the freezing wind,
and only here and there, yellow
and reddish,
a solitary leaf stirs in that breeze:

so there shudders over my life
a darkly cold and sombre day;
why do you still tremble at the
thought of death,
O heart, with your eternal
beating!

See the shrubs all stripped
of leaves!
Why still trifle, like the wind
in the bushes,
with the withered happiness
that remains?
Surrender to rest!
Soon that happiness too will die.

Der Gang zum Liebchen Opus 48 No. 1
(1859 – 62) (Bohemian folk poem trans. Josef Wenzig)

Es glänzt der Mond nieder,
Ich sollte doch wieder
Zu meinem Liebchen,
Wie mag es ihr gehn?

The way to the beloved

The moon shines down,
so I should set out
again to my love,
how is she, I wonder?

Ach weh, sie verzaget
Und klaget, und klaget,
Daß sie mich nimmer
Im Leben wird sehn!

Es ging der Mond unter,
Ich eilte doch munter,
Und eilte, daß keiner
Mein Liebchen entführt.

Ihr Täubchen, o girret,
Ihr Lüftchen, o schwirret,
Daß keiner mein Liebchen,
Mein Liebchen entführt!

Alas, she's despairing
and lamenting, lamenting
she'll never see
me again in her life!

The moon went down,
but I hurried off happily,
hurried so that no one
should steal my love.

Keep cooing, you doves,
keep whispering, you breezes,
so that no one
should steal my love!

Geheimnis

Johannes Brahms Opus 71 No. 3 (1877) (Karl Candidus)

O Frühlings-Abenddämmerung!
O laues, lindes Wehn!
Ihr Blütenbäume, sprecht,
Was tut ihr so zusammenstehn?

Vertraut ihr das Geheimnis euch
Von unsrer Liebe süß?
Was flüstert ihr einander zu
Von unsrer Liebe süß?

Secret

O springtime dusk!
O mild and gentle breeze!
You trees in blossom, speak,
why stand you so together?

Do you tell the secret
of our sweet love?
What do you whisper together
of our sweet love?

Minnelied

(Ludwig Hölty) Opus 71 No. 5 (1877)

Holder klingt der Vogelsang,
Wenn die Engelreine,
Die mein Jünglingsherz bezwang
Wandelt durch die Haine.

Röter blühen Tal und Au,
Grüner wird der Wasen,
Wo die Finger meiner Frau
Maienblumen lasen.

Ohne sie ist Alles tot,
Welk sind Blüt und Kräuter;
Und kein Frühlingsabendrot
Dünkt mir schön und heiter.

Traute, minnigliche Frau,
Wollest nimmer fliehen;
Daß mein Herz, gleich dieser Au,
Mög' in Wonne blühen!

Love Song

Birdsong sounds more beautiful
when the pure angel
who has won my young heart
wanders through the woods.

Valley and meadow bloom redder,
the grass grows greener,
where my lady's fingers
gathered Maytime flowers.

Without her all is dead,
flowers and herbs are withered,
and the spring sunset
seems neither radiant nor fair.

Gentle, charming lady,
do not ever leave me;
that my heart, like this meadow,
might bloom in bliss!

4 Songs from Opus 72 (1876-1877)

Alte Liebe
(Karl Candidus)

Es kehrt die dunkle Schwalbe
Aus fernem Land zurück,
Die frommen Störche kehren
Und bringen neues Glück.

An diesem Frühlingsmorgen,
So trüb' verhängt und warm
Ist mir, als fänd' ich wieder
Den alten Liebesharm.

Es ist, als ob mich leise
Wer auf die Schulter schlug,
Als ob ich säuseln hörte,
Wie einer Taube Flug.

Es klopft an meine Türe,
Und ist doch niemand draus;
Ich atme Jasmindüfte
Und habe keinen Strauß.

Es ruft mir aus der Ferne,
Ein Auge sieht mich an,
Ein alter Traum erfaßt mich
Und führt mich seine Bahn.

Old love

The dark swallow returns
from a distant land,
the pious storks return
and bring new happiness.

On this Spring morning,
so bleakly veiled and warm,
I seem to rediscover
love's grief of old.

It is as if someone
tapped me on the shoulder,
as if I heard a whirring,
like a dove in flight.

There's a knock at my door,
yet no one stands outside;
I breathe the scent of jasmine,
yet have no bouquet.

Someone calls me from afar,
eyes are watching me,
an old dream takes hold of me
and leads me on its path.

Sommerfäden
(Karl Candidus)

Sommerfäden hin und wieder-
Fliegen von den Himmeln nieder;
Sind der Menschen Hirngespinste,
Fetzen goldner Liebesträume.
An die Stauden, an die Bäume
Haben sie sich dort verfangen;
Hochselbsteigene Gewinste
Sehen wir darunter hangen.

Gossamer

Back and forth gossamer threads
drop down from the sky.
They are human fantasies,
scraps of love's golden dreams.
On the shrubs, on the trees
they have hung themselves up;
overweening fantasies
are seen hanging among them.

O kühler Wald, wo rauschest du
(Clemens Brentano)

O kühler Wald,
wo rauschest du,
In dem mein Liebchen geht?
O Widerhall,
Wo lauschest du,
Der gern mein Lied versteht?

O cool forest

O cool forest,
in which my beloved walks
where are you murmuring?
O echo,
Where are you listening,
who love to understand my song?

Im Herzen tief,
Da rauscht der Wald,
In dem mein Liebchen geht,
In Schmerzen schlief
Der Widerhall,
Die Lieder sind verweht.

Deep in my heart
is where the forest murmurs,
in which my beloved walks,
the echo
fell asleep in sorrow,
the songs have blown away.

Verzagen
(Karl Lemcke)

Ich sitz' am Strande der rauschenden See
Und suche dort nach Ruh',
Ich schaue dem Treiben der Wogen
Mit dumpfer Ergebung zu.

Die Wogen rauschen zum Strande hin,
Sie schäumen und vergeh'n,
Die Wolken, die Winde darüber,
Die kommen und verweh'n.

Du ungestümes Herz sei still
Und gib dich doch zur Ruh;
Du sollst mit Winden und Wogen
Dich trösten, – was weinest du?

Despair

I sit by the shore of the raging sea
searching there for rest,
I gaze at the waves' motion
in numb resignation.

The waves crash on the shore,
they foam and vanish,
The clouds, the winds above,
they come and go.

You, my unruly heart, be silent
and surrender yourself to rest;
You should find comfort
in winds and waves, –
why are you weeping?

Über die Heide
Opus 86 No. 4 (publ. 1882) (Theodor Storm)

Über die Heide hallet
mein Schritt;
Dumpf aus der Erde wandert
es mit.

Herbst ist gekommen,
Frühling ist weit,
Gab es denn einmal selige Zeit?

Brauende Nebel geisten umher,
Schwarz ist das Kraut und
der Himmel so leer.

Wär ich nur hier nicht
gegangen im Mai!
Leben und Liebe – wie flog es vorbei!

Over the heath

Over the heath my
steps resound;
muffled sounds from the
earth wander with me.

Autumn has come, spring
is far distant, –
did rapture once really exist?

Swirling mists ghost about,
the heather is black and
the sky so empty.

Had I never wandered
here in May!
Life and love – how they flew by!

Mein Herz ist schwer
Opus 94 No. 3 (Emanuel Geibel)

Mein Herz ist schwer, mein
Auge wacht,
Der Wind fährt seufzend
durch die Nacht;
Die Wipfel rauschen weit und breit,
Sie rauschen von vergangner Zeit.

Sie rauschen von vergangner Zeit,
Von großem Glück und Herzeleid,
Vom Schloß und von der Jungfrau drin–
Wo ist das alles, alles hin?

Wo ist das alles, alles hin,
Leid, Lieb und Lust und Jugendsinn?
Der Wind fährt seufzend
durch die Nacht,
Mein Herz ist schwer,
mein Auge wacht.

My heart is heavy

My heart is heavy,
my eyes keep watch,
the wind goes sighing
through the night;
the tree-tops murmur far and wide,
murmuring of times now past.

Murmuring of times now past,
of great happiness and heartache,
of the castle and the maiden within–
where has all this, all this fled?

Where has all this, all this fled,
grief, love and joy and youth?
The wind goes sighing
through the night,
my heart is heavy,
my eyes keep watch.

Botschaft
Opus 47 No. 1 (1868)
(Georg Friedrich Daumer, from Hafiz)

Wehe, Lüftchen, lind und lieblich
Um die Wange der Geliebten,
Spiele zart in ihrer Locke,
Eile nicht hinwegzufliehn!
Tut sie dann vielleicht die Frage,
Wie es um mich Armen stehe;
Sprich: „Unendlich war sein Wehe,
Höchst bedenklich seine Lage;
Aber jetzo kann er hoffen,
Wieder herrlich aufzuleben,
Denn du, Holde, denkst an ihn."

Message

Blow, breeze, gentle and sweetly
about the cheek of my beloved,
play softly with her tresses,
make no haste to fly away!
Then if she should chance to ask
how things are with wretched me,
say: 'His sorrow's been unending,
his condition most grave;
but now he can hope
to revel in life once more,
for you, fair one, think of him.'

Ian Bostridge Tenor
Ian Bostridge was a post-doctoral fellow in history at Corpus Christi College, Oxford, before embarking on a full-time career as a singer. His international recital career includes the world's major concert halls and the Edinburgh, Munich, Vienna, Aldeburgh and Schubertiade Festivals, including artistic residencies at the Vienna Konzerthaus, the Amsterdam Concertgebouw, the Barbican and his own Perspectives series at Carnegie Hall and in 2008 at the Barbican, London.

In opera he has sung Tamino, Jupiter ('Semele') and Aschenbach (Death in Venice) at English National Opera; Quint ('The Turn of the Screw'), Vasek ('The Bartered Bride'), Don Ottavio ('Don Giovanni') and Caliban (The Tempest) for the Royal Opera, Don Ottavio in Vienna and Nerone ('L'Incoronazione di Poppea'), Tom Rakewell ('The Rake's Progress') and Male Chorus ('The Rape of Lucretia') in Munich. He has sung Aschenbach in Brussels, Amsterdam and Luxembourg and will also sing this at La Scala Milan.

His many award-winning recordings include Schubert with Graham Johnson (Gramophone Award 1996); Tom Rakewell with Sir John Eliot Gardiner (Grammy Award, 1999); Schumann with Julius Drake (Gramophone Award 1998), 'The Turn of the Screw' with Daniel Harding (Gramophone Award, 2003) and 'Billy Budd' (Grammy Award, 2010).

His concert engagements include the Berlin Philharmonic, Vienna Philharmonic, Chicago Symphony, Boston Symphony, London Symphony, London Philharmonic, BBC Symphony, Rotterdam Philharmonic, Royal Concertgebouw, New York Philharmonic and Los Angeles Philharmonic orchestras under Sir Simon Rattle, Sir Colin Davis, Sir Andrew Davis, Seiji Ozawa, Riccardo Muti, Mstislav Rostropovich, Daniel Barenboim, Daniel Harding, Donald Runnicles, James Levine and Antonio Pappano. In January 2010 he sang the world premiere of Henze's "Opfergang" with the Accademia Santa Cecilia in Rome under Antonio Pappano.

He was created a CBE in the 2004 New Year's Honours.

Julius Drake Piano
The pianist Julius Drake lives in London and specializes in the field of chamber music, working with many of the world's leading artists, both in recital and on disc.

He appears at all the major music centres: in recent seasons concerts have taken him to the Aldeburgh, Edinburgh, Munich, Schubertiade, and Salzburg Music Festivals; to Carnegie Hall and Lincoln Centre, New York; Concertgebouw, Amsterdam and Philarmonie, Cologne; Châtelet and Musée de Louvre, Paris; La Scala, Milan and Liceu, Barcelona; Musikverein and Konzerthaus, Vienna; and Wigmore Hall and BBC Proms, London.

Julius Drake's passionate interest in song has led to invitations to devise song series for among others the Wigmore Hall, London, the BBC and the Concertgebouw, Amsterdam. A series of song recitals – Julius Drake and Friends – in the historic Middle Temple Hall in London, has featured recitals with many outstanding artists.
He is appointed artistic director of Leeds Lieder in 2009 and the Machynlleth Festival in Wales from 2009–2011.

Julius Drake's many recordings include live recordings from the Wigmore Hall London for the 'Wigmore Live' label, award winning recordings with Ian Bostridge for EMI and his recent widely acclaimed series with Gerald Finley for Hyperion for which Barber Songs and then Schuman Heine Lieder have won both the 2008 and 2009 Gramophone Awards.

CHORAL ARTS SOCIETY

James Rightmyer, Conductor

Gabriel Fauré: Requiem in d minor
Robert Schumann: Requiem für Mignon
Gerald Finzi: For St. Cecilia (Ceremonial Ode)

Three o'clock

SUNDAY, MARCH 28, 2010

Comstock Hall, University of Louisville
Louisville, Kentucky

CHORAL
ARTS
SOCIETY

James Rightmyer, conductor

March 28, 2010

PROGRAM TEXTS AND NOTES

Requiem in d minor

Opus 48

For soprano and baritone soli, chorus (SATB), and orchestra with organ

Composed 1887-1890 by
Gabriel Urbain Fauré
(1845 – 1924)

Soprano: Caroline Knight Drury
Baritone: Chad Sloan

Introitus and Kyrie: Chorus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Rest eternal grant them, O Lord,
and let perpetual light shine on them.
To thee praise is due, O God, in Zion,
and to thee vows are recited in Jerusalem.
Hear my prayer;
unto thee all flesh shall come.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Offertorium: Chorus and Baritone Solo

Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni,

Lord Jesus Christ, King of glory,
deliver the souls of the dead
from punishment in the inferno,

et de profundo lacu.
ne absorbeat eas tartarus,
Libera eas de ore leonis,
ne cadant in obscurum.
Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti,
et semini eius.

and from the infernal lake.
Deliver them from the mouth of the lion,
lest the abyss swallow them up,
lest they fall into the darkness.
Sacrifices and prayers to thee,
O Lord, we offer with praise.
O receive them for the souls of those
whom today we commemorate.
Make them, O Lord,
to pass from death to life,
as thou of old hast promised Abraham
and his seed.

Sanctus: Chorus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of hosts.
The heavens and earth are filled
with thy glory.
Hosanna in the highest.

Pie Jesu: Soprano Solo

Pie Jesu Domine,
dona eis requiem,
requiem sempiternam.

Merciful Lord Jesus,
grant them rest,
rest everlasting.

Agnus Dei and Lux Aeterna: Chorus

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem,
requiem sempiternam.

Lamb of God,
who taketh away the sins of the world,
Grant them rest,
rest everlasting.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

Let light eternal shine on them, O Lord,
with thy saints forever,
for thou art merciful.
Rest eternal grant them, O Lord,
and let perpetual light shine on them.

Libera Me: Chorus and Baritone Solo

Libera me, Domine,	Deliver me, O Lord,
de morte aeterna,	from eternal death,
in die illa tremenda	on that fearful day
quando coeli movendi sunt et terra,	when heavens are moved and earth
dum veneris judicare	when thou shalt come to judge
saeculum per ignem	the world through fire.
Tremens factus sum ego, et timeo	I am made to tremble, and I fear,
dum discussio venerit,	when the desolation shall come,
atque ventura ira.	and also the coming wrath.
Dies illa, dies irae,	That day, the day of wrath,
calamitatis et miseriae,	calamity, and misery,
dies magna et amara valde.	that terrible and exceedingly bitter day.
Requiem aeternam, dona eis, Domine,	Rest eternal grant them, O Lord,
et lux perpetua luceat eis.	and let perpetual light shine on them.

In Paradisum: Chorus

In paradisum deducant te angeli,	May the angels lead you into paradise,
in tuo adventu	may the martyrs receive you
suscipiant te martyres,	in your coming,
et perducant te	and may they guide you
in civitatem sanctam Jerusalem.	into the holy city, Jerusalem.
Chorus angelorum te suscipiat,	May the chorus of angels receive you
et cum Lazaro quondam paupere	and with Lazarus once poor
aeternam habeas requiem.	may you have eternal rest.

Text: Roman Catholic Mass for the Dead

ABOUT REQUIEM IN D MINOR

Gabriel Fauré was an important figure in French music of the late 19th century, a link between the Classicism of Saint-Saëns and the Impressionism of Debussy and Ravel. Although choir director and organist at the church of the Madeleine in Paris, his greatest compositional achievement was in the art song. Fauré's style was understated and his craftsmanship fastidious, but within his expressive range he created innovations in melody and harmony that paved the way for the French music of the early 20th century.

The *Requiem*, Fauré's most popular work, is essentially lyrical, a series of beautiful melodies for choir and soloists. The composer claimed that it expressed death "as a happy deliverance, an aspiration towards the happiness of the hereafter, rather than as a painful

passing away" and may have been prompted by the death of his parents in 1885 and 1887. He first performed a shorter version of the work in funeral services at his church in 1888, but this was expanded in 1893 to the work we now know. The full orchestral score was not published until 1900, however, and it incorporated revisions to the orchestration that may have been assigned to one of Fauré's students.

Fauré's *Requiem* differs from earlier settings of the text by Mozart, Berlioz, and Verdi in omitting the *Dies Irae* Sequence portraying the terrors of the Last Judgment. Instead, Fauré moves directly from the grieving music of the opening *Requiem* and *Kyrie* to the *Offertorium*'s prayer for Jesus to intercede for the departed. This prayer begins with a canon for tenors and altos in the dark key of b minor on the text *"O Domine Jesu Christe."* The brighter key of D major appears when the basses join the canon, and it is firmly established by the baritone soloist's "*Hostias*" (Offerings). When the canon resumes, the sopranos finally join in, and the music briefly returns to the key of b minor before modulating to B major for a radiant ascending *Amen.*

After this transition from darkness to light, the *Sanctus* in E-flat major depicts the angels in heaven praising God, with French horns adding a note of grandeur. The central movement and high point of the whole work, *Pie Jesu*, is given to a soprano soloist – perhaps one of the angels – offering a petition to Jesus for the repose of the departed. The music then returns to the prayers of the bereaved, as the *Agnus Dei* movement, with its beautiful melody for choral tenors, leads to a reprise of the opening d minor music of the *Requiem*. In the penultimate movement, *Libera me* (Deliver me), the music gives voice to the soul of the departed pleading for deliverance from the fires of hell. In this movement, added late in the work's gestation, Fauré briefly allows the music to suggest the fear of the Last Judgment. All anxiety is banished, however, as the final D major *In Paradisum* (with arpeggio accompaniment, like the *Sanctus*) depicts the angels welcoming the soul into eternal bliss. The ultimate effect of the work is consolatory.

Gabriel Fauré

Requiem für Mignon

Opus 98b

For soli (SSAAB), chorus (SATB) and orchestra

Composed in 1849 by
Robert Schumann
(1810 – 1856)

Soprano/Treble I: Joshua Steinbach
Soprano/Treble II: Matthew Zolla
Alto I: Clay Leddin
Alto II: Drew Koch
Baritone: Chad Sloan

Chorus

Wen bringt ihr uns zur stillen Gesellschaft?

Who are you bringing into our silent gathering?

Boys

Einen müden Gespielen bringen wir euch; laßt ihn unter euch ruhen, bis das Jauchzen himmlischer Geschwister ihn dereinst wieder aufweckt.

We bring you a weary playmate; let her rest amongst you until such time as the joyous cries of her heavenly siblings should awaken her.

Chorus

Erstling der Jugend in unserm Kreise, sei willkommen! mit Trauer willkommen! Dir folge kein Knabe, kein Mädchen nach! Nur das Alter nahe sich willig und gelassen der stillen Halle, und in ernster Gesellschaft ruhe das liebe, liebe Kind!

First of youth to enter our midst, welcome! welcome with sadness! Let no boy or girl follow upon you! Let old age alone approach the silent hall, willingly and calmly, and let the dear, dear child rest in our midst!

Boys

Ach! wie ungern brachten wir ihn her! Ach! und er soll hier bleiben! laßt uns auch bleiben, laßt uns weinen, weinen an seinem Sarge!

Ah! how unhappily we have brought her here! Ah! and here she should remain! Let us remain, too, let us cry, cry beside her coffin!

Chorus

Seht die mächtigen Flügel doch an! seht das leichte reine Gewand! wie blinkt die goldene Binde vom Haupt! seht die schöne, die würdige Ruh!

Look at the mighty wings! look at the robe, light and pure! how the golden band shines from her brow! look at her lovely, dignified peace!

Boys

Ach! die Flügel heben sie nicht; im leichten Spiele flattert das Gewand nicht mehr; als wir mit Rosen kränzten ihr Haupt, blickte sie hold und freundlich nach uns.

Ah! the wings do not lift her; her robe no longer flutters in lighthearted play; when we wreathed her brow with roses she looked upon us, sweet and friendly!

Chorus

Schaut mit den Augen des Geistes hinan! in euch lebe die bildende Kraft, die das Schönste, das Höchste hinauf, über die Sterne das Leben trägt.

Look with the eyes of the spirit! Let the formative strength live within you that bears life, the most beautiful, the supreme, upward and beyond the stars.

Boys

Aber ach! wir vermissen sie hier, in den Gärten wandelt sie nicht, sammelt der Wiese Blumen nicht mehr. Laßt uns weinen, wir lassen sie hier! laßt uns weinen und bei ihr bleiben!

But ah! we miss her here, no longer does she walk in the gardens and gather the flowers of the meadow. Let us cry, we leave her here! let us cry and remain with her!

Chorus

Kinder! kehret ins Leben zurück! Eure Tränen trockne die frische Luft, die um das schlängelnde Wasser spielt. Entflieht der Nacht! Tag und Lust und Dauer ist das Los der Lebendigen.

Children! return to life! Let the fresh air that dallies about the twirling water dry your tears. Flee the night! Day and joy and duration is the lot of the living.

Boys

Auf, wir kehren ins Leben zurück. Gebe der Tag uns Arbeit und Lust, bis der Abend uns Ruhe bringt und der nächtliche Schlaf uns erquickt.

Onwards, we return to life. Let the day give us labor and joy until evening brings us peace and nocturnal sleep refreshes us.

Chorus

Kinder! eilet ins Leben hinan! In der Schönheit reinem Gewande begegn euch die Liebe mit himmlischen Blick und dem Kranz der Unsterblichkeit!

Children! hurry on to life! Let Love, in the pure gown of Beauty, greet you with celestial gaze and the wreath of immortality!

Text: Book 8, Chapter 8, *Wilhelm Meisters Lehrjahre*, J. W. von Goethe (1749 – 1832)

ABOUT REQUIEM FÜR MIGNON

Robert Schumann, one of the leaders of the early Romantic movement in German music, composed choral music throughout his career. The *Requiem für Mignon* comes from 1849, when the composer was at the height of his creativity, a few years before his tragic mental breakdown and ensuing death at the age of 46. This short choral work was published with several Lieder that Schumann composed to texts from Goethe's novel, *Wilhelm Meister's Apprenticeship.* It is a setting of the novel's funeral rites for a young girl, Mignon, whose tragic life so weakened her heart that death came early. Schumann composed this piece while he was working on his lengthy vocal-choral *Scenes from Goethe's Faust*, and both works end with a vision of redemption – as indeed does the Fauré *Requiem*.

Unlike the Fauré work, however, Schumann's *Requiem für Mignon* is not a setting of the Latin rite but a depiction of children mourning the death of a playmate and receiving consolation from an invisible choir in a mysterious temple, the Hall of the Past. Four boys (soprano and alto soloists) sing a lament for Mignon, whom the choir welcomes as the only child to be interred in their temple. The choir marvels at the angelic costume in which Mignon is arrayed, as she had requested. They direct the boys to look upwards (*"Schaut hinan"*) to the beauty of spirit that elevated Mignon above the sorrows of her life. Nonetheless, the lament continues until a bass soloist, perhaps the Abbé of the temple, persuades the children to return to life. The choir promises that the vision Mignon represents will bring them "love, celestial gaze, and the wreath of immortality!"

Robert Schumann

For St. Cecilia

Ceremonial Ode, Opus 30

For tenor solo, chorus (SSAATTBB) and orchestra

Composed in 1947 by
Gerald Finzi
(1901 – 1956)

Tenor: Steven Paul Spears

Delightful Goddess, in whose fashionings
And fables Truth still goes adorned;
Resourceful Legend, taught by whom Time sings
Of what had been lose or scorned,
Thine be our first devotion, while we throng
On this returning day to reverence one,
Thy fairest, and herself Time's sweetest song:
Sing out Cecilia's name, and earth is new-begun.

Changed in the age; mysterious, man's nest star;
But Legend's children share his calendar,
And are beloved though change on change appear,
The due companions of the fleeting year:
St. Valentine for love's adventure beams,
St. George is with us in war's iron gleams,
St. Dunstan whose red tongs clip Satan's powers,
St. Swithin with his forty days of showers,
And many another saint, are fondly ours;
But where in all the saintly company
Is one beloved beyond melodious Cecily?

How came you, lady of fierce martyrdom,
How came you by your manifold skill?
You found the soul of music yet half dumb,
Deep-chained the utterance that should fill
The high-carved roofs of life with tides of tone.
Then in a rapture conscious of all these
You threw the palace open; and the throne
Blazed forth dominion of infinities.

Straight, by this beautiful inventress given
Art's clue, a studious angel alit from heaven;
And in good time a host of mortals too
As Cecily's disciples saw the clue,
Tell through the West re-echoing genius vied
In making music where her clear notes guide;
In England too men marked Cecilia's grace,
Their looks turned listening to that faultless face.
Stand with us, Merbecke, and be Byrd close by;
Dowland and Purcell, lift the theme on high;
Handel is here, the friend and generous guest,
With morning airs for her, and choral zest.

How smilingly the saint among her friends
Sits, and with fingers white and long
Awakes her own praeludium, which transcends
The union of all other song!
For ever those the first in arts remain,
And their original blooms on winterless;
For ever Cecily's delights sustain
Song's later-comers, and her blue eyes bless.

Wherefore we bid you to the full consent
Of St. Cecilia's joyous argument,
And in her host we congregate each form
Her Music takes when it would lull, or storm;
And every means that grew beneath her hand
To wing man's thought far past the ground he spanned.
Exult in music's strife and music's calm,
For all man's martyrdom the crowning psalm,
The gift of St. Cecilia whose young voice
Man doomed to death, and yet who could rejoice,
Sure of her dream that bears the world along,
Blest in the life of universal song.

Text: Edmund Blunden (1896-1974), based on
William Wordsworth's Ode, "Intimations of Immortality"

ABOUT ODE FOR ST. CECILIA

The final work on the program is joyful throughout. Gerald Finzi was an English composer of the mid-twentieth century whose music reminds one of Elgar and the early Vaughan Williams. Finzi is perhaps best known for the intimate *Dies Natalis* (1939) for tenor and small orchestra. The ceremonial ode for St. Cecilia's Day, however, first performed in London's Royal Albert Hall in 1947, revealed his ability to compose on a grander scale. The text is by the British poet Edmund Blunden.

The work begins with ceremonial fanfares that the chorus repeats to address St. Cecilia as the "Delightful Goddess" whose song renews human life. As the music subsides ("Changed is the age"), a tenor soloist joins in to remember the saints whose legends sustain us through time's vicissitudes – Valentine, George, Dunstan, and Swithin – with special praise to "melodious Cecily" for the gift of music that lifts us above life's uncertainties. The opening fanfares return, and the chorus remembers other English composers who were "Cecilia's disciples:" Merbecke, Byrd, Dowland, Purcell, and Handel. Next, a lilting clarinet melody marked "Grazioso" introduces the tenor's song, "How smilingly the saint among her friends sits." Finally, the choral exultation of the opening returns with an invitation to participate in St. Cecilia's concord, and fanfares crown a majestic hymn to "the life of universal song."

Gerald Finzi

NOTES

Notes for this program are by Kenneth Duckworth, a former member of the Choral Arts Society who now resides in Eugene, Oregon.

MUSICIANS

FEATURED ARTISTS

Caroline Knight Drury

CAROLINE KNIGHT DRURY, soprano, has performed as soloist with the Louisville Bach Society, Choral Arts Society, Louisville Orchestra, University of Louisville Opera Theatre and Kentucky Opera. She holds a Master of Music degree in vocal performance from Manhattan School of Music and a Bachelor of Music degree *summa cum laude* from the University of Louisville, where she was the first recipient of the Provost's Award.

Chad Sloan

CHAD SLOAN, baritone, holds his Master of Music from Juilliard School and his Bachelor of Music from the University of Louisville. He has also studied with young artist programs at Aspen Music Festival, Tanglewood Music Center, Santa Fe Opera and Utah Opera. Performances include operatic roles with Kentucky Opera, Santa Fe Opera, Wolf Trap Opera and Tacoma Opera, and recitals at Ozawa Hall and Alice Tully Hall.

Steven Paul Spears

STEVEN PAUL SPEARS, tenor, has sung with numerous organizations, including Louisville Orchestra, Louisville Bach Society, Los Angeles Philharmonic, Aspen Music Festival, Marlboro Music Festival, Academy of Ancient Music, and Deutschen Symphonie-Orchester. He holds the Master in Music from Juilliard School, and his Bachelor in Music from the University of Louisville. He is Assistant Professor of voice and opera theatre at Lawrence Conservatory in Wisconsin.

JOSHUA STEINBACH
Treble I

Joshua Steinbach, eighth grader at Highlands Latin School, has sung two seasons with Kentucky Opera in *Hansel and Gretel* and *Werther*, He performed the title role in *Amahl and the Night Visitors* for St. Francis in the Fields Episcopal Church and the Indiana University Southeast Opera Workshop. He studies voice and piano with Louie Bailey.

MATTHEW ZOLLA
Treble II

Matthew Zolla is a seventh grade honor student at Highlands Latin School, where he's on the honor roll. Matthew's vocal performances include ensemble roles in *Oliver* and *The Wiz* at Music Theater Louisville, *Children of Eden* at Center Stage, and *Hansel and Gretel* at Kentucky Opera. He does have time for other activities, including basketball.

DREW KOCH
Alto II

Drew Koch, sixth grader at St. Aloysius School, has performed in Kentucky Opera's *Hansel and Gretel* and *Pirates of Penzance*. One of his favorite roles was Tiny Tim at Actors Theatre of Louisville. In his spare time Drew plays soccer for Javanon Soccer Club. He also enjoys skateboarding and surfing in Florida.

CLAY LEDDIN
Alto I

Clay Leddin, sixth grader at Christian Academy of Louisville (CAL), has performed for last two seasons with the Kentucky Opera. The son of Patrick and Jamie Leddin and the brother of Alex, he plays soccer for CAL, enjoys playing and watching baseball, playing Airsoft, and is a member of Mensa.

CHORAL ARTS SOCIETY

James Rightmyer

The Choral Arts Society was formed by James Rightmyer in 1995. The group performs major choral and choral/orchestral repertoire from all periods. Mr. Rightmyer has been making music since childhood; he held his first church position at the age of thirteen in Americus, Georgia. After receiving his undergraduate training in piano and organ from Valdosta State University, he moved to Louisville, earning both the Master of Church Music and Doctor of Musical Arts degrees from the Southern Baptist Theological Seminary. He has been Organist and Choirmaster at St. Francis in the Fields in Louisville since 1983.

Soprano

Amanda Bryant
Laura Lea Duckworth
Mary McCuen
Anna McQuere
Anita Streeter
Tami Stoecker
Katelyn Walker

Alto

Wendy Butler
Lola Carroll
Whitney Embry
Joanne Graf
Jeanne Marie Groene
Susan Herlin
Ruth Anne Herman
Julianna Horton
Marilyn Lawrence
Susannah Onwood
Kathleen Regneri

Tenor

Rob Carlson
Nancy Johnson
Terry Laun
Benny Lynn
Tom Mills

Bass

Amanda Bryant
Laura Lea Duckworth
Mary McCuen
Anna McQuere
Anita Streeter
Tami Stoecker
Katelyn Walker

Deborah Dierks, rehearsal accompanist

COLLEGIATE CHORALE

Kent Hatteberg

Under the direction of Kent Hatteberg, the University of Louisville Collegiate Chorale is the premier choral ensemble at the University of Louiville. They often perform with the Choral Arts Society and the Louisville Orchestra, and also appear regularly at ACDA, American Orff-Schulwerk and MENC national conventions. Several members of the Collegiate Chorale perform in the Cardinal Singers. This chamber group has won first place in numerous international events, most recently the 2009 1st Grand Prix of Choral Music, the World Choir Championships in South Korea, winning the Grand Prix the mixed choir and sacred music categories. They have been invited to perform in choral festivals in Taiwan and China this summer.

Soprano I

Haley DeWitt
Lauren Dillman
Jessica Kastor
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II

Jessica Banet
Erica Blankenship
Lydia Cox
Christina Hatfield
Rachel Hobbs
Emily Howes
Erin Keesy +
Yun Sun Kim *
Angela Stephens*
Jenifer Thomas

Alto I

Katie Allen
Erin Heckmann
Bomi Lee *+
Claire Mosley
Holly Riggs
Abigail Skaggs
Emely Stratton

Alto II

Sarah Barker
Nicole Bass
Shareika Fisher
Katie A. Palmer
Amber Whittaker

Tenor I

Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth *
Daniel Reed
Trevor Zwick

Tenor II

Trey Alexander
Robert Carlson
Zach Groves
Josh Hamilton
Christopher Kent *+
Tyler Morris
Geoff Wallace

Bass I

Adam Dahmer
Jon Fejes
Josh Gray
Nicholas Gray
Jacob Hein
Kyung Ouk Ko *
Phillip Morgan
Zach Thomas

Bass II

Josh Brooks
Aaron Coomer
Jay Coughlon
Thomas Eastham
Austin Echols +
Nick Pappe
Mason Stewart

* *Graduate Students*
\+ *Section Leaders*

ORCHESTRA

Violin I

Cheri Lyon Kelley
Maxine Kuo
Sarah Reed
Stephen Taylor
Patricia Fong-Edwards
Kimberly Tichenor
Tamara Meinecke

Violin II

Derek Ratzenboeck
Matt Milewski
Lisa Spalding
Charles Brestel
Judy Wilson
Heidi Poth-Tracy
Devonie Freeman

Viola

Jack Griffin
Rebecca Barnes
Meghan Casper
Jonathan Mueller

Cello

Allison Olsen
Bonnie Avery
Molly Goforth
Byron Farrar

Bass

Bert Witzel
Richard Ryan
Patricia Docs

Flute

Kathleen Karr
Donald Gottlieb

Oboe

Marion Gibson
Trevor Johnson

Clarinet

Andrea Levine
Angela Hedrick

Bass Clarinet

Ernie Gross

Bassoon

Matthew Karr
Roger Soren

Trumpet

Jerome Amend
James Recktenwald
Michael Tunnell

Horn

Jon Gustely
Dominic Rotella
Stephen Causey
Diana Wade Morgen

Trombone

Donna Parkes
Brett Shuster
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Claudio Monteverdi: Vespro della Beata Vergine 1610

Sunday, October 24 at 5:00 p.m.
St. Martin of Tours Church, 639 S. Shelby Street

Choral Arts Society friends will receive information on the entire season this summer. Please advise us if you wish to be on the mailing list.

Tickets and information: Call 502-228-1176

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presents

Demilou deGuzman, *flute*

Student of Kathleen Karr

with

Caroline Knight Drury, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Evening
March 28, 2010
8:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Fantaisie — Georges Hüe (1858-1948)

Fantasia No. 6 — Georg Philipp Telemann (1681-1767)
- Dolce
- Allegro
- Spirituoso

Sonatine for flute and piano — Pierre Sancan (b. 1916)
- Moderato
- Andante expressive
- Tempo Animé

INTERMISSION

Sonata for flute and piano, Op. 14 — Robert Muczynski (b. 1929)
- I. Allegro deciso
- II. Scherzo
- III. Andante
- IV. Allegro con moto

PROGRAM NOTES

Fantaisie **Georges Hüe**

Georges Hüe (1858-1948) was a French composer, born into a family of architects. Under the encouragement of Gounod, he studied counterpoint with Paladilhe and the organ with Franck. Hüe won the Prix de Rome in 1879 for the cantata, *Médée* and was commended for his comic opera, *Les Pantins*. The majority of Hüe's successful compositional output consisted of vocal music and a large-scale vocal work, *Rubezhal*. His early songs were written in salon tradition, while his later works used a more developed musical language to respond to the chosen texts. Hüe's compositional style and harmonic language advanced between 1910 and 1920, engaging the effects of the Impressionists, while remaining basically traditional.

Fantaisie was composed in 1913 for flute and piano and was later arranged for solo flute and orchestra in 1923. This piece is one of three works Hüe composed for flute and piano. *Nocturne* (1900/1901) was also arranged for solo flute and orchestra, while *Gigue* (1904) remained a flute and piano piece. The French-Romantic style in which *Fantaisie* is written is evident in the dramatic opening flute entrance. The beginning of the piece is structured like a cadenza, with the piano providing static chords to set the mood. The flute floats above the piano in the second section with a sweet melodic line that eventually speeds up considerably to the end of the piece. Hüe's *Fantaisie* truly allows the brilliancy of tone color and technically fluency common in French flute music to pervade through the entire piece.

Fantasia No. 6 **Georg Philipp Telemann**

Georg Philipp Telemann was a German Baroque music composer and multi-instrumentalist, born in Magdeburg on March 14, 1681. Self-taught in music, he studied law at the University of Leipzig at his mother's insistence. He was a contemporary of J.S. Bach, Vivaldi and a lifelong friend of Handel. Telemann is known for writing concertos for unusual combinations of instruments, such as multiple violas, trumpets, oboes, or harpsichords. He held a series of important musical positions, culminating in that of music director of the five largest churches in Hamburg, from 1720 until his death in 1767.

The *Twelve Fantasias for Solo Flute* were published in Hamburg in 1732-33. The collection is arranged by key, progressing more or less stepwise from A major to G minor. Telemann deliberately avoids keys that are impractical on the one-key flute, such as B major, C minor, F minor and F-sharp major. Telemann's solo flute fantasias are alone in the entire Baroque repertoire

to include movements seemingly impossible on a flute: fugues (fantasias 2, 6, and 8-11), a French overture (fantasia 7) and a passacaglia (fantasia 5).

Sonatine for flute and piano **Pierre Sancan**

French pianist and composer Pierre Sancan was, along with Olivier Messiaen and Henri Dutilleux, a major figure among French musicians in the mid-twentieth-century transition between modern and contemporary eras, but outside France his name is almost unknown. Sancan was born on October 24, 1916 in Mazamet (South of France). He began in musical studies in Morocco and Toulouse before entering the Paris Conservatoire where he took conducting, piano, and composition. Although he lived to be 92, his later years were compromised by the onset of Alzheimer's disease.

The Sancan *Sonatine for flute and piano* was composed in 1946. This lovely, impressionist-flavored composition was written to be used as the yearly examination piece for flute students at the Paris Conservatory, where Sancan taught as head of the piano faculty. The form of the work is more or less traditional, consisting of three brief, contrasting sections (Moderato – Andante expressive – Animé). The first of these opens in a flowing triplet rhythm with Debussyan harmonies. Dramatic arpeggios and gestures from the pianist introduce the second section, the mood then changing to a gently romantic feeling like that typically depicting woodland imagery. A brief cadenza-like passage for the flute leads back to the initial section, now rushing with urgency, the piece climaxing with decisive punctuation. It also employs a somewhat more modern harmonic language and requires the flautist to 'flutter tongue'. Although the Sancan *Sonatine* has been a popular staple for flute players since its publication, little else of Sancan's output is well known.

Sonata for flute and piano **Robert Muczynski**

Robert Muczynski was born in Chicago, 1929. He studied and composition at De Paul University and continued to combine performing with composition throughout his career. His New York debut of his piano works was in 1958. By this time he had already written several commissions including his first piano concerto, which he also recorded with the Louisville Orchestra. Muczynski's honors include 14 ASCAP awards and two Ford Foundation grants (1959 and 1961) and in 1965 he joined the faculty of the University of Arizona.

The *Sonata for flute and piano, Op. 14* was written in 1961 has become exceptionally popular among performers and has been a "required" work

for many major flute competitions. The composer provides the following notes: "I wanted to write music for the solo instrument devoid of frills and cascading swirls of notes which have become flute clichés in much of the early twentieth century literature for the flute. I tried to reveal the instrument as one that is capable of projecting music which is pungent in character rather than just serene and sweetly melodic." In Sonata-Allegro form, the first movement begins with a syncopated four note figure announced by the flute. It has a restless urgency about it. This motive is gradually expanded, developed and varied as the music unfolds. There is frequent reference to it as both flute and piano share the ongoing dialogue. A pulsating energy is maintained throughout. The chattering *Scherzo* (6/8) is both whimsical and headstrong, requiring considerable control and endurance from the flautist. It is concentrated music; it goes by quickly and establishes a need for the contrasting movement which follows. As a respite from the two energetic movements, the *Andante* favors a kind of intimate and sustained music wherein the flute is assigned expressive, soaring lines of high intensity while the piano provides a subdued accompaniment throughout. The final, fourth movement, in rondo form, resumes the impetuous character of the opening music and sweeps along until arriving at a reckless "cadenza" for the flute followed by an outburst from the piano, as both instrument share in a conclusion of staggered rhythms and all-out abandon.

ARTIST BIOGRAPHY

Mimi deGuzman has been a member of the University of Louisville Symphony Orchestra for all eight semesters of her undergraduate career. She will be graduating this May with a Bachelor of Music in Performance with a concentration in flute. Mimi has also played with the University of Louisville Wind Ensemble since her freshman year. She has had the privilege of performing at Carnegie Hall in New York three times, twice with ensembles from the University of Louisville and once with her former high school group. During the summer of 2007, Mimi traveled with the University of Louisville Wind Ensemble to Killarney, Ireland to perform at the WASBE conference, and most recently with the Symphony Orchestra to Kennesaw State University for the CODA conference. She was also chosen to participate in the Intercollegiate Band during the Spring semesters of 2008 and 2009. As a teacher, she teaches private and group flute lessons to students of varying ages at Little Flock Music Academy in Shepherdsville, at Fairdale High School, and in her home town of Radcliff, KY. Mimi currently studies with UofL faculty member and principal flutist of the Louisville Orchestra, Kathy Karr.

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Ian Gregory, *trombone*
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Sunday Evening
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PROGRAM

Concerto no. 4 in Eb Major, K. 495
I. Allegro moderato
II. Romanza (Andante)
III. Rondo (Allegro vivace)

Wolfgang Amadeus Mozart
(1756-1791)

Nocturno, op. 7

Franz Strauss
(1822-1905)

Concerto in Bb Major, op. 91
I. Allegro

Reinhold Gliere
(1875-1956)

INTERMISSION

Des canyons aux étoiles
VI. Appel interstellaire

Olivier Messiaen
(1908-1922)

Brass Quintet, op. 73
I. Allegro vivace
II. Chaconne
III. Con brio

Malcolm Arnold
(1921-2006)

PROGRAM NOTES

Horn Concerto No. 4 in Eb Major, K. 495 Wolfgang Amadeus Mozart

A musical prodigy, Wolfgang Amadeus Mozart (1756-1791) wrote extensively for every genre during the Classical period. He composed more concertos for horn than for any other wind instrument, many of which were composed for Ignaz Joseph Leutgeb (1732-1811). Leutgeb and Mozart were both members of the court orchestra of Salzburg and Leutgeb was often the brunt of Mozart's jokes.

No complete manuscript of the *Horn Concerto No. 4* survives. The most reliable source, an early edition of the orchestral parts by the "Contore delle arti e d'industria" from Vienna in 1803, has been used to complete the missing sections. It is interesting to note that in the original autograph Mozart's ink is in four different colors: blue, black, red, and green. It has recently been suggested that these colored inks were used as some sort of color code and others believe it was a type of musical joke understood by Mozart and Leutgeb. I believe the latter to be true, since Mozart specifically called Leutgeb "an ass, ox and fool," in the manuscript of his second horn concerto.

Written for Leutgeb, *Concerto No. 4* in Eb major was finished in Vienna on June 26, 1786. It is the second complete horn concerto Mozart composed. It contains three movements and is very technically demanding, especially for the valveless horn for which it was written. Today you will hear the concerto performed on the modern, double horn. Robert Levin, a pianist and well-respected Mozart scholar, provided both the first movement cadenza and the last movement lead-in. The edition used today is published by G. Henle Verlag, who has reproduced all of Mozart's colored inks.

Nocturno, Op. 7 Franz Strauss

Father of well-known composer, Richard Strauss, Franz Strauss (1822-1905) was an accomplished musician and composer. He studied the violin, guitar, clarinet, and all of the brass instruments while concentrating mostly on horn and violin. In the year 1847, Strauss joined the Munich Court Orchestra where he played horn for almost 50 years and in 1871, he became a professor at the Academy of Music in Munich. Strauss composed exclusively for the horn, producing two concertos, many horn and piano works, horn quartets, and technical studies for horn; he was one of the earliest proponents of the B-flat horn as well as the Wagner tuba.

Nocturno, Op. 7 was first published in Munich by Falter around 1867. It has since been arranged for horn and harp, as well as for trombone and piano by Mark Lawrence, principal trombonist of the San Francisco Symphony. *Nocturno* is composed in an ABA form with a coda. Not very technically demanding, this piece is widely accessible for all levels of horn playing.

Concerto for Horn and Orchestra in Bb major, Op. 91 Rheinhold Gliere

In Russia, a new school of horn playing emerged during the time of the Soviet Union (mid-1900s) headed by noted horn player Valery Vladimirovich Polekh (1918-2006). Born in Kiev, Polekh was a well-rounded musician who studied counterpoint, composition, violin, harmony, conducting, and *bel canto* style singing. He was also a soloist of the Bolshoi Theater, winner of international and Soviet competitions, a recording artist, and author of pedagogical literature for young horn players.

Reinhold Gliere (1875-1956) and Polekh first met during a rehearsal break of Gliere's ballet *The Bronze Horseman* and during this meeting Polekh suggested that Gliere write a horn concerto. One year later, in 1951, *Opus 91* (dedicated to Polekh) was finished and premiered by the Leningrad Radio Symphony with Polekh playing solo horn and Gliere conducting. The premiere was a huge success, and a recording by the Bolshoi Orchestra was made one year later.

Gliere's singing-style was the inspiration for this concerto. In fact, Polekh took voice lessons in the *bel canto* style in order to help him improve the vocal-like lyricism heard throughout this piece. The concerto is quite demanding and utilizes the full range of the horn. It is also one of the longest ever written, the first movement lasting nearly thirteen minutes. Composed at the very end of the Romantic era, this concerto is full of romanticism with long cantabile melodies and plenty of ebb and flow. The cadenza being played today is taken from Polekh's premiere performance.

"Appel interstellaire" from *Des canyons aux étoiles* Olivier Messiaen

French composer, organist, and ornithologist Olivier Messiaen (1908-1992) composed *Des canyons aux étoiles* (From the Canyons to the Stars) between 1971 and 1974. It is a twelve-movement piece inspired by Bryce Canyon in Utah where he became fascinated with the giant array of bird calls he heard there. The sixth movement, *Appel interstellaire,* or Interstellar Call, was probably the first part of the work that was written.

As it was originally a tribute to composer Français Jean-Pierre Guezec,

who died in 1971, the horn solo was compiled into a larger work entitled *Le tombeau de J. P. Guezec* (The Death of J. P. Guezec). The first performance was on April 6, 1971 by hornist Daniel Bourgue who had assisted Messiaen when he composed this movement. Prior to the premiere, Messiaen asked Bourgue to try out many of the extended techniques, such as stopped horn, flutter tongue, echo horn, half-valved oscillations, natural horn, and hunting horn. According to Bourgue, Messiaen was meticulous, and wanted to hear every little detail he wrote. There is no time signature in this work, but Messiaen composed the music using barlines, and specifies a tempo for each section, an indication that it is not to be played as a cadenza.

The movement itself is a mystical work. "From the Canyons to the Stars" refers to a journey: rising up from the canyons of the earth to the stars, and into Paradise. It is a work of praise and contemplation. You will hear hunting calls from the onset, and after each call there is silence during which one must listen for a response. Though a response never comes, Messiaen says that within the silence "there is perhaps a response of [silent] adoration."

Messiaen did not want this horn solo performed apart from the multi-movement composition, and there is still no published edition of the solo apart from the complete work. However, Daniel Bourgue was invited to perform the solo at the inauguration of the Olivier Messiaen Center in Paris with the composer in attendance.

Brass Quintet, op. 73 **Malcolm Arnold**

English composer and symphonist, Malcolm Arnold (1921-2006) played trumpet professionally with the London Philharmonic and the BBC Symphony. Being a brass player, he began to compose for his own brass family. He eventually composed a variety of music for mixed brass ensembles (solos for every brass instrument, trumpet duets, quintets, and a symphony for brass), as well as nine symphonies, seven ballets, two operas, and even film scores. He won an Academy Award with his film scoring of *The Bridge on the River Kwai* in 1957. In 1988, friend and founder of the Fine Arts Brass ensemble, Bryan Allan suggested that Arnold compose a short fanfare for brass to be performed at an upcoming performance. Instead, Arnold completed a five minute work in three movements: the relatively unknown *Brass Quintet no. 2, op. 132.*

Arnold has a very unique musical style containing elements of jazz, classical, popular and folk music, and has noted that the music of Louis Armstrong was one of his biggest influences. This eclectic style of music can clearly be heard in his *Quintet for Brass, op. 73* which was written in 1961. There are undertones of jazz rhythms accompanying dance-like melodies in the

first and third movements. The second movement, *Chaconne*, has a much darker mood with a cadenza-like solo in the trombone.

The Quintet, op. 73 was composed for the New York Brass Quintet, the very first well-known brass group of its kind in the United States. The work allows brass players to show off their double tonguing skills and lyricism while still being accessible to players of all levels.

I would like to thank all the people who have believed in me throughout these past few years at U of L. A special thank you to Dr. Speck and Professor Lloyd for providing me with leadership opportunities I might not have had elsewhere and to Professor Bruce Heim for being my mentor and for showing me how to be a true musician.

University

Faculty Jazz Combos

March 29, 2010

Bird Recital Hall

(No Program Provided)

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Kent Hatteberg, *Conductor*

and

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall
Monday Evening
March 29, 2010
8:00 P.M.

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UNIVERSITY CHORUS

Vesperae solenne de confessor, KV 339 — Wolfgang A. Mozart (1756 - 1791)

I. Dixit Dominus

Emily McClanahan, *soprano* Alexandra D. Lewis, *alto*
Marquese Carter, *tenor* Brett Northrup, *baritone*
Yun Sun Kim, *student conductor*

V. Laudate Dominum

Chloe Richards, *soprano*
Bomi Lee, *accompanist*

O Magnum Mysterium — Tomás Luis de Victoria (1548 - 1611)

Bomi Lee, *student conductor*

My Lord, What a Morning — arr. Harry T. Burleigh (1866 - 1949)

Sure On This Shining Night — Morten Lauridsen (b. 1943)

Bomi Lee, *accompanist*

Il est bel et bon — Pierre Passereau (*fl. c.* 1509 - 1547)

Christopher Kent, *student conductor*

Lebenslust — Franz Schubert (1797 - 1828)

Yun Sun Kim, *student conductor*

INTERMISSION

COLLEGIATE CHORALE

Die mit Tränen säen — Johann Hermann Schein (1586 - 1630)

Seven Partsongs, opus 17 — Gerald Finzi (1901 - 1956)

1. I praise the tender flower
2. I have loved flowers that fade
3. My spirit sang all day
4. Clear and gentle stream

Reincarnations, opus 16 — Samuel Barber (1910 - 1981)

1. Mary Hynes
2. Anthony O Daly
3. The Coolin

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Lauren Dillman
Jessica Kastor
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Jessica Banet
Erica Blankenship
Lydia Cox
Christina Hatfield
Rachel Hobbs
Emily Howes
Erin Keesy+
Yun Sun Kim*
Angela Stephens*
Jenifer Thomas

Tenor I
Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth*
Daniel Reed
Trevor Zwick

Tenor II
Trey Alexander
Robert Carlson
Zach Groves
Josh Hamilton
Christopher Kent*+
Tyler Morris
Geoff Wallace

Alto I
Katie Allen
Erin Heckmann
Bomi Lee*+
Claire Mosley
Holly Riggs
Abigail Skaggs
Emely Stratton

Alto II
Sarah Barker
Nicole Bass
Shareika Fisher
Katie A. Palmer
Amber Whittaker

Bass I
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas Gray
Jacob Hein
Kyungouk Ko*
Phillip Morgan
Zach Thomas

Bass II
Josh Brooks
Aaron Coomer
Jay Coughlon
Thomas Eastham
Austin Echols+
Nick Pappe
Mason Stewart

**graduate student*
+ section leader

University Chorus

Kent Hatteberg, *director*

Bomi Lee, Kyungouk Ko, Christopher Kent, Yun Sun Kim, Angela Stephens, *graduate assistants*

Soprano I
Emily McClanahan
Ilimari Penne
Angela Roberts
Sabrina Wellendorff
I Tien Wu

Soprano II
Nicole Carlson
Celeste Fisher
Mary Hamilton
Hagino Hargis
Yun Sun Kim*
Chloe Richards
Lucy Simpson
Angela Stephens*
Katelyn Thompson

Tenor I
Nick Cain
Christopher Kent*
Ethan Schmidt
William Summay

Tenor II
Marquese Carter
Sam Kennedy
Brad Ling
Alex Moore
Robert Wallen

Alto I
Emma Dill
Annie Kinny
Bomi Lee*
Alexandra D. Lewis
Maria Prieto
Sasha Wiseman

Alto II
Jennifer Baker
Jennifer Brown
Talia Girton
China Huddleston
Alexandrea Meredith
Hannah Parker
Jessica Weinstein

Bass I
Alberto Abril
Virgil Clay
Devin Hale
Kyungouk Ko*
Chris Millett
Brett Northrup
Ian Pugh

Bass II
Derrick Anderson
John Aurelius

**graduate student*

Done For Fun

Teil Buck on Oboe
Samantha Holman on Clarinet
3/30

Introduction, Theme, and Variation — Gioachino Antonio Rossini (1792-1868)

Samantha Holman, clarinet
Deborah Deirks, piano

Sonata in C for Oboe and Piano Op. 100 — Edmund Rubbra (1901-1986)

I. Con Moto

Teil Buck, oboe
Deborah Deirks, piano

Summertime — Paul Harvey arr. (1935)

Samantha Holman, clarinet
Deborah Deirks, piano

Sonata No. 2 in B flat (Fitzwilliam) — George Frideric Handel (1685-1759)

II. Grave
III. Allegro

Teil Buck, oboe
Deborah Deirks, piano

Viktor's Tale — John Williams (1932)

Samantha Holman, Clarinet
Deborah Deirks, piano

Short Pause

Introduction, Theme, and Variation — Johann Nepomuk Hummel (1778- 1837)

Teil Buck, Oboe
Deborah Deirks, piano

Caprice on Danish and Russian Airs Op. 79 — Camille Saint-Seans (1835-1921)

Guest performer Sarah Carney, flute
Teil Buck, oboe
Samantha Holman, clarinet
Deborah Deirks, piano

We would like to say a special thanks to Deborah Deirks, Jennifer Potochnic, Dallas Tidwell, Jessica Lynn, Sarah Carney, Christie Buck, and to our loving audience! Thank you!

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

University Jazz Ensemble I

with Guest Soloists

Mike Tracy & Saulo de Almedia

John La Barbera, *director*

Tuesday Evening
March 30, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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JAZZ ENSEMBLE I PERSONNEL

SAXOPHONES

Ryan L Sanders	Cumming, GA
Graeme D Gardiner	Lexington, KY
Chris Clark	Charleston, WV
Anderson Pessoa	Brasilia, Brazil
Jonathan Hogan	Cincinnati, OH

TRUMPETS

Russell Wittenbrook	San Jose, CA
Gabe Wartman	Ft. Mitchell, KY
Steven Cocchiarella	Heltonville, IN
Kris Lewis	Taylor Mill, KY

TROMBONES

Steve McCallum	Cooperstown, NY
Chris Grzech	St. Louis, MO
Michael Farley	Columbus, OH
Eddie Clark	Memphis, TN

FRENCH HORN

Ben Taylor	Shelbyville, KY

RHYTHM

Josh Kavanaugh, *guitar*	Tuscaloosa, AL
Pierson Keating, *piano*	Buckhannon, WV
Stacy Nash, *bass*	Abilene, TX
Joe Dunn, *drums*	El Paso, TX
Daniel Falter, *drums*	Columbia, SC

PROGRAM

Lazy Bird	John Coltrane (1926-1967) Arr. Anderson Pessoa
Incompatiblidade De Genios	Jao Bosco (b. 1946) Arr. John La Barbera
Souljive	Josh Kavanaugh (b. 1985)
Mike Tracy Private Eye	Joe Dunn (b. 1980)
Night Waltz	Roger Myers (b. 1950)
Tango de la Primavera	Josh Kavanaugh
Electronic Mail	Josh Kavanaugh Arr. Joe Dunn
Low Down	Thad Jones (1923-1986)
Atlantis	McCoy Tyner (b. 1938) Arr. John La barbera

UNIVERSITY OF
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SCHOOL OF MUSIC

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Anna Dolan, *violin*

Student of J. Patrick Rafferty

with

Jessica Litwiniec Dorman, *piano*
Charlie Blanton, *double bass*
Greg Henderson, *guitar*

Student Recital

Wednesday Evening
March 31, 2010
8:30 p.m.
Margaret Comstock Concert Hall

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Violin Concerto in E Major, BVW 1042 — Johann Sebastian Bach (1685-1750)

- Allegro
- Adagio
- Allegro assai

Violin Concerto No. 9 in A Minor, Op. 104 — Charles de Bériot (1802-1870)

- Allegro maestoso
- Adagio
- Rondo: Allegretto moderato

Fiddler Goin' Home — Mark O'Connor (b. 1961)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Ian Gregory, *trombone*

Student of Brett Shuster

with

Jack Ashworth, *organ*
Jessica Dorman, piano
Gregg Alvarez, *trumpet*
Michael Teglasi, *trumpet*
Kate Swope, *horn*
Adam Edwards, *tuba*

Student Recital

Wednesday Evening
March 31, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Four Canonic Studies — Robert Schumann
arr. for trombone & organ by Heribert Breuer
(3rd Mvt. arr. by Jack Ashworth)

I. Adagio
II. Ruhig
III. Nicht scnell und sehr markiert
IV. Etwas schneller

Jack Ashworth, *organ*

Fantasie in A minor — Georg Philipp Telemann
trans. & ed. by Alan Raph

I. A tempo giusto
II. Presto

INTERMISSION

Concerto pour Trombone et Piano — Ida Gotkovsky

I. Lyrique
II. Dolcissimo
III. Final

Jessica Dorman, *piano*

Fantastic Polka for Trombone and Brass Quartet — Arthur Pryor
arr. by William Picher

Gregg Alvarez & Michael Teglasi, *trumpets*
Kate Swope, *horn*
Adam Edwards, *tuba*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Bruce Heim, *horn*

assisted by

J. Patrick Rafferty, *violin*
Paul York, *cello*
Dror Biran, *piano*
Brett Shuster, *trombone*
Mark Moore, *tuba*

Faculty Recital

Wednesday Evening
March 31, 2010
8:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Divertimento à tre, Hob. IV: 5 (1767) — Franz Joseph Haydn (1732-1809)

I. Theme and Variations: Moderato assai
II. Finale: Allegro di molto

J. Patrick Rafferty, *violin*
Paul York, *cello*

Primitive Modern (2002) — James Beckel, Jr. (b. 1948)

horn and electronics

Reflections (2006) — Paul Basler (b. 1963)

I. Canción
II. Tarantella
III. Lamentoso
IV. Danza
V. Epilogue

Dror Biran, *piano*

Triangles (1978) — John Stevens (b. 1951)

Brett Shuster, *trombone*
Mark Moore, *tuba*

ARTIST BIOGRAPHIES

Bruce Heim is the Horn Professor at the University of Louisville and a member of Sonus Brass. He has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. As an orchestral musician, Heim frequently performed with the Saint Louis Symphony Orchestra, including numerous East Coast and European tours and recordings. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Italy, Germany, Taiwan, Venezuela, Japan, and Brazil. A leading pedagogue, his students are to be found in the horn sections of many orchestras in the United States and abroad, and also as teachers at leading universities. Heim has presented master classes at many music schools and festivals around the world. Upcoming master classes are scheduled for the Juilliard School (New York), the University of Michigan, American Band College (Medford, Oregon), the International Horn Society (Brisbane, Australia), the Ohio State University, and the International Chamber Music Festival at Caxias do Sul, Brazil.

Violinist **J. Patrick Rafferty** has had a distinguished career as concertmaster, chamber musician, and soloist. Concertmaster credits include the Milwaukee Symphony, the San Diego Symphony, the Seattle Symphony, the Cincinnati Chamber Orchestra, the Dallas Bach Orchestra, and the Dallas Fine Arts Orchestra, and the Brevard Music Center Orchestra, where he has been concertmaster since 1996. Concerto performances include 40+ works performed with symphony orchestras of St. Louis, Cincinnati, Dallas, Milwaukee and many others. As recitalist and chamber musician, Rafferty has performed in major cities throughout the United States, Europe, South America, and Asia. Teaching positions include the University of Wisconsin-Milwaukee, the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet.

Paul York has appeared in recital and with orchestras in the U.S. and abroad. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, Mr. York has recorded for the Centaur, Arizona University Press and CRS labels. His CD of premiere recordings entitled *Cello Vision* will be released in February of 2010 on the Centaur label.

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, seductively lyrical but intensely dramatic". Born in Israel, Dr. Biran studied piano with Mrs. Lily Dorfman, Mr. Arie Vardi, Mr. Paul Schenly and Dr. Daniel Shapiro. In 2006, he received his Doctoral degree from the Cleveland Institute of Music.

Dr. Biran is a top prizewinner in M.K Ciurlionis International Piano Competition,

the Cleveland International Piano Competition, the Pilar Bayona International Piano Competition and the America-Israel Cultural Foundation.

Dr. Biran has performed with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, and the Israel Philharmonic Orchestra. Dr. Biran is an Assistant Professor of Piano at the University of Louisville. Future engagements include concerts in USA, Europe, Israel and South Africa.

Grammy® winner **Brett Shuster** is the Trombone Professor at the University of Louisville. Professor Shuster's educational background includes a B.M. from the New England Conservatory of Music, an M.M. from Northwestern University, and a D.M.A. from Arizona State University. His performance experience includes two years traveling internationally with the Grammy winning Chestnut Brass Company, and appearances with the Louisville Orchestra, San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera, and Boston Philharmonic.

Professor Shuster has recorded on the Polygram, Newport Classics, Albany, Warner, and Summit labels. Dr. Shuster's teaching experience also includes serving on the faculty at Western Illinois University from 1999-2000 and Temple University from 1994-1996.

Before coming to the University of Illinois, **Mark Moore** taught at the University of Southern Mississippi and at Shenandoah College and Conservatory of Music. His teachers have included Arnold Jacobs, former principal tuba with the Chicago Symphony Orchestra, Robert LeBlanc, and Dan Perantoni. Professor Moore has served on the adjudication panels for the solo competitions at International Tuba Euphonium Association conferences and has been a featured artist for ITEA conferences, International Trumpet Guild, and International Horn Society. Many of his students have won honors at international conventions of the ITEA and hold teaching positions at universities throughout the country. He has served as a soloist and clinician at schools and universities throughout the United States and has performed with orchestras including the St. Louis Symphony. Professor Moore is a member of the Illinois Symphony Orchestra. He is also a member of the Illinois Brass Quintet and the Medicare 7, 8 or 9, a Dixieland band at the University of Illinois. As a founding member of Sonus Brass, Professor Moore has performed across the United States and on tours to the Far East and South America.

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UNIVERSITY OF
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SCHOOL OF MUSIC

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University Computer Music

Thursday Evening
April 1, 2010
7:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

Reperametrization 1 — Ryan Ingebritsen
for flute and live electronics

Lisa Bost, *flute* Ryan Ingebritsen, *live electronics*

Out of Hand — John Gibson
for trumpet, trombone and live electronics

Michael Tunnel, *trumpet* Brett Shuster, *trombone*
John Gibson, *live electronics*

Arguro — Krzysztof Wolek
for flute(s) and live electronics

Lisa Bost, *flutes* Krzysztof Wolek, *live electrnoics*

Lines — Stephanie Loveless
for video

carry stress in the jaw — John Ritz
for bass flue and live electronics

Lisa Bost, *bass flute* John Ritz, *live elecronics*

Collective Improvisation

Lisa Bost, *flutes* Krzysztof Wolek, *computer*
Ryan Ingebritsen, *computer* John Ritz, *computer*

PROGRAM NOTES & BIOGRAPHIES

Reperametrization 1 - Ryan Ingebritsen

Reperametrization 1 is the first in a series of works for solo instrument and electronics exploring the multi-dimensional aspect of the electronic manipulation of sound. In this piece, the performer uses pedals to control parameters of the electronic manipulation in an effort to bring the performer closer to the overall sonic process and to create a simbient relationship between live and processed sound. Structurally, motives are used both in the flute part, and then later repeated in the electronic reflection both through directly manipulating and delaying the sound of the flute, and by morphing the processes that act upon the flutes ever changing character to mimic earlier motivic materials.

Ryan Ingebritsen is a composer, sound designer, and electronic performer whose music and sound art focus on the multi-dimensional aspects of sound. He spent many years studying composition, electronic music and live improvisation in Eastern Europe where he was influenced by composers such as Krzystof Penderecki, Boguslaw Scheffer, and studied under the tutelage of composer Zbigniew Bujarski and audio artist Marek Choloniewski on a Fulbright Scholarship in 2000. Since then he has appeared on international festivals and created music for various mediums in Chicago and abroad as well as having collaborated as a sound designer and composer with new music groups such as International Contemporary Ensemble, eighth blackbird, and MaVerick Ensemble as well as creating sound and music for dance. Recent composition projects include *Train Time:* a collaborative sound installation on the theme of trains for the state of the art J. Pritzker Pavilion sound system in Chicago, sponsored by Experimental Sound Studio and the Chicago Humanities Festival, *Mental Landscapes:* a collaboration with 4 composers, International Contemporary Ensemble, and Chicago based Chinese visual artists the Zhou Brothers, sponsored by the Chicago Composers Forum and the Boeing Corporation, sound design and programming for Marek Choloniewski's interactive multi-media "GPS-trans" project, scores for choreographer Ginger Farley's "MoMent" and Erika Mott's "In Print", and his interactive electro-prog duo "We Can and We Must" with composer/performer Jason Wampler. As a sound designer and engineer, he has premiered works by Steve Reich, David Lang, Julia Wolf, Michael Gordon, and is currently working with Steve Mackey and Rinde Eckert on a new piece for eighth blackbird's 2009-10 season entitled "Slide". He was recently awarded an Illinois Arts Council Fellowship in composition as well as a McKnight Visiting Composer Fellowship for a residency in the Minnesota State Parks.

Out of Hand - John Gibson

Out of Hand was written for Michael Tunnell and Brett Shuster. The computer plays a hybrid role, exploring the continuum between fixed-media accompaniment and improvised responses based on real-time analysis of the live performance. The musicians play together throughout several contrasting scenes, sometimes taking diverse positions on the underlying material, other times trading the same

isolated fragments. In the final third of the piece, the two play in unison rhythm - with the computer extending their sound by harmonization - as they dodge an algorithmically-generated funk bass line.

John Gibson is Assistant Professor of Composition at the Indiana University Jacobs School of Music. His instrumental and electroacoustic music has been performed worldwide and is available on the Centaur, Everglade, and SEAMUS labels. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. He writes sound processing and synthesis software and has taught composition and computer music at the University of Virginia, Duke University, and the University of Louisville. He holds a Ph.D. in music from Princeton University.

Arguro - Krzysztof Wolek

The word *Arguro* is derived from an Indo-European word and can be translated as silver or generally a shining metal. It can be also related to the Sanskrit word Arjuna meaning light. The title refers to the material that modern flutes are most commonly made from. Silver itself has the highest electrical conductivity of any element, therefore the word seems to perfectly reflect the nature of the work. *Arguro* was commissioned by the Society of Composers, Inc, and the American Society of Composers, Authors and Publishers.

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival.

Krzysztof received commissions from the Creativity Promotion Fund of the Polish Ministry of Culture, the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP as well as awards and grants including, among others, the ChicagoArts Grant from the University of Chicago Arts Planning Council, and the first prize for *Mobile Variations* at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques-Bourges - 2007.

He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and climbing.

Lines - Stephanie Loveless

Hand-processed Super-8 images and a piano phrase are stretched, repeated and abstracted by processes of re-photography, re-phonography, and digital manipulation.

Stephanie Loveless is a Montreal-born, Brooklyn-based artist. She composes videos and sound pieces, makes soft-speakers out of paper cups, writes performance prescriptions for audience-identified ailments, and has received MFA degrees from Bard College (in Music/Sound) and Rensselaer Polytechnic Institute (in Electronic Arts). Her sound, video and performance work has been presented widely in festivals, galleries, museums and artist-run centres in North America, South America, Europe and the Middle East.
www.stephanieloveless.ca

carry stress in the jaw - John Ritz

carry stress in the jaw is the second in a series of pieces about sleep.

"In the multiplied objects of the external world
I had no thoughts but for the teeth...
And of Berenice, I more seriously believed that
All her teeth were thoughts...
The white and ghastly spectrum of the teeth...
Meditations were never pleasurable...
The phantasma of the teeth maintained
Its terrible ascendency."
from *Berenice* by Edgar Allan Poe

John Ritz is a composer of experimental concert music, with a particular focus on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. He has received commissions from the Crash Ensemble, the Nouvel Ensemble Moderne, the University of Illinois New Music Ensemble, Duo Velocities percussion duo, trombonist Elliot Chasanov, violinist Chia-Ying Hsu, and choreographer Justin Jacobs, among others.

Ritz's music has been performed throughout the world, and at various national and international conferences and festivals. He received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt.

Grammy® winner **Brett Shuster** is the Trombone Professor at the University of Louisville. Professor Shuster's educational background includes a B.M. from the New England Conservatory of Music, an M.M. from Northwestern University, and a D.M.A. from Arizona State University. His performance experience includes two

years traveling internationally with the Grammy winning Chestnut Brass Company, and appearances with the Louisville Orchestra, San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera, and Boston Philharmonic.

Professor Shuster has recorded on the Polygram, Newport Classics, Albany, Warner, and Summit labels. In 2008 he released his first solo CD entitled *Flying Boy*, on Albany Records. In March 2004, Dr. Shuster was the featured soloist with the United States Army Orchestra at the Eastern Trombone Workshop. He also presented the first complete performance of Norman Bolter's *Mountains, Lakes, and Trees* with the Orquestra Sinfonica da USC on alto, tenor and bass trombone, respectfully. During the 2007-2008 season Shuster was the interim principal trombonist of the Louisville Orchestra. He performed at the 2008 International Trombone Festival with the Cramer Trombone Choir, one of the only internationally acclaimed trombone choirs still touring worldwide.

Shuster is a member of the Louisville Brass, faculty brass quintet at the University of Louisville. Dr. Shuster's teaching experience also includes serving on the faculty at Western Illinois University from 1999-2000 and Temple University from 1994-1996.

Michael Tunnell has been Professor of Trumpet at the University of Louisville School of Music since 1988 where he performs with Louisville Brass and conducts the Trumpet Ensemble. The University of Louisville awarded Tunnell the Distinguished Teaching Award in 2003. Tunnell performs as Principal Trumpet and Principal Corno da Caccia with the Louisville Bach Society and as Auxiliary Trumpet with the Louisville Orchestra. A founding member of the brass quintet Sonus Brass, Tunnell has toured the Far East and South America with this group and as a soloist. As a member of Sonus Brass and individually, Tunnell has been a teacher and clinician for the Youth Orchestra System in Venezuela, and a soloist with the Simon Bolivar Orquesta Sinfonica in Caracas. He also is a founding member of the Derby City Brass Band. In addition, he is featured on the Mark Records CD *Sonus Brass Captured* and the Centaur CD *Louisville Brass: Season to Dance* as well as six solo recordings: *Mixed Doubles, Melancholia,* and *Lumen,* on the Coronet label, and *Passages, The Morning Trumpet,* and *à la Chasse* on the Centaur label. He can also be heard on the Sinfonia da Camera of Illinois recording of the Saint-Saens *Septet* and on numerous Louisville Orchestra First Edition recordings. Tunnell is a former member of the music faculties of the University of Southern Mississippi, SUNY-Potsdam College, the University of Illinois and the New England Music Camp. Tunnell is a member of the International Trumpet Guild Board of Directors, and he served as an editor for the ITG Journal from 1978-2000. In the summer of 1999 Tunnell was a featured artist at Lieksa Brass Week in Lieksa, Finland, and in July, 2001 he was a Visiting Professor at the Catholic University of Chile in Santiago. He has served on the Artist Faculty of the National Trumpet Competition and is an artist-clinician for Kanstul Trumpets. Tunnell's degrees are from the University of Tennessee (Bachelor of Music, 1976), The University of Louisville (Master of Music, 1978), and the University of Southern Mississippi (Doctor of Musical Arts, 1982). Tunnell is the 2008 Alumni Fellow of the University of Louisville School of Music. His teachers include Leon Rapier, Allan Cox, Arnold Jacobs, Adolph Herseth and Armando Ghitalla. His students hold positions in prominent colleges and orchestras, and they have enjoyed great success in numerous solo competitions both in the United States and in Europe. At

the 2008 International Trumpet Guild Conference in Banff, Canada, Michael gave a featured presentation, and in June, traveled with his U of L Trumpet Ensemble to Italy, participating in the Orvieto Musica, a chamber music festival.

Flutist, composer, and improviser **Lisa Bost-Sandberg** is currently on the faculty of Clarke College in Dubuque, Iowa, as Adjunct Instructor of Flute and World Music. She is the flutist with the Wild Prairie Wind Quintet, and her current orchestral engagements include principal flute with the Ottumwa Symphony, substitute with the Cedar Rapids Symphony, and substitute with the Dubuque Symphony.

A Montana native, Bost-Sandberg received her undergraduate education as a Presidential Scholar at the University of Iowa, graduating in 2004 with her Bachelor of Music Degree in Flute Performance with Highest Distinction and Honors in Music. In addition, she was selected from her graduating class at the University of Iowa to be the student speaker at the Commencement ceremony of the College of Liberal Arts and Sciences. She then moved to New York to pursue graduate studies at New York University where she performed frequently on flute, piccolo, and alto flute in both traditional and new music settings and worked with such conductors as Gunther Schuller and Tania León. She received her Master of Arts degree in 2006 and continued her freelance work in New York as a teacher, performer, and studio musician in the City and on Long Island, where she was on the faculty of the Great Neck Arts Center.

Bost-Sandberg travels regularly to perform, teach masterclasses, adjudicate competitions, and present her lecture-recitals, "The Alto Flute," "Luciano Berio's *Sequenza I*," and "Dear Composer-Friend..." Guest appearances include the rarescale Premiere Series (London), the Royal Holloway University of London, the Rindal Museum Summer Concerts (Norway), the University of North Texas, Delta State University, the University of Wisconsin-Eau Claire, the University of Wisconsin-Milwaukee, Vassar College, Iowa State University, the University of Evansville, New York University, the National Flute Association Convention, and Iowa Flute Festivals.

An advocate and sought-after performer of new music, she has premiered over twenty-five pieces and actively commissions new works with a particular interest in works for alto flute. She has performed at the SEAMUS Festival, Spark Festival, Electronic Music Midwest Festival, Society of Composers Inc. Conference, Electroacoustic Juke Joint Festival, Vassar College's ModFest, and Brown University's Pixilerations [v. 3]. Her compositions have been performed across the country and have been selected for the Society of Composers Inc. Festival, the 44th Annual Iowa Composers Concert, and the North American Saxophone Alliance Conference.

Her primary flute instructors include Robert Dick, Tadeu Coelho, and Tamara Thweatt; and she has also studied with Betty Bang Mather, Christina Smith, and Keith Underwood. She studied the Alexander Technique with Käthe Jarka of New York City and Pedro de Alcantara of Paris, France. Bost-Sandberg's primary composition instructors include Robert Dick and Lawrence Fritts.

www.lisabost.com

UNIVERSITY OF
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Thursday, April 1, 2010
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

Six Pieces for Piano, Op. 118
II. Intermezzo

Johannes Brahms
(1833-1897)

Hagino Hargis, *piano*
student of Dror Biran

Elegi

Rolf Wallin
(b. 1957)

Katie Raynor, *trumpet*
student of Michael Tunnell
Jessica Dorman, *piano*

from *Monologues of the Unicorn*
I. Monologue with JSB

Einojuhani Rautavaara
(b. 1928)

Joey Crane, *guitar*
student of Stephen Mattingly

Kyrie eleison

W. Jonathan Gresham

Trevor DeJarnett, *rotary flugelhorn*
student of Michael Tunnell

Sonata for Trumpet and Piano
II. Allegretto

Eric Ewazen
(b. 1954)

Jaephus N. Craig, *trumpet*
student of Herbert Koerselman
Jessica Dorman, *piano*

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Image, Op. 38 — Eugene Bozza (1905-1991)

Sarah Carney, *flute*
student of Kathy Karr

Histoire du Tango Bordel 1900 — Astor Piazzolla (1921-1992)

Mary Falter, *flute* & Parker Scinta, *guitar*
students of Kathy Karr & Stephen Mattingly

Virginia Tate — Paul Smadbeck (b. 1955)

Lauren Whitcomb, *percussion*
student of Jeff Luft

UNIVERSITY OF
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SCHOOL OF MUSIC

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University Percussion Ensemble

Thursday Evening
April 1, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Beat Ballet — Richard K. LeVan (b. 1952)

Rodney Younger, Austin Skarshaug, Tony Johnson, Elena Michels

Vertical River — Blake Tyson

Jeffrey Luft, *marimba* John Carey, *vibraphone*

Variations on a Ghanian Theme — Daniel Levitan (b. 1953)

Austin Skarshaug, John Carey, Elena Michels

Sleep — Eric Whitacre (b. 1970)
arr. by Aaron Klausing

Lauren Whitcomb, Sam Rouster, Jimmy Weixler, Tony Johnson

Lift-Off! — Russell Peck (1945-2009)

John Carey, Sam Rouster, Rodney Younger

INTERMISSION

Away Without Leave — Bob Becker (b. 1947)

Austin Skarshaug, Jimmy Weixler, Sam Rouster, Tony Johnson, LaurenWhitcomb

Scuplture in Wood (3) — Rudiger Pawassar (b. 1964)

John Carey, Sam Rouster, Elena Michels

Trio — Joe Tompkins

John Carey, Sam Rouster, Jeffrey Luft

Stubernic — Mark Ford (b. 1958)

Jimmy Weixler, Lauren Whitcomb, Rodney Younger

UNIVERSITY OF
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presents

Jennifer Van Wie, *flute*

Student of Kathleen Karr

with

Jay Coughlon, *piano*
Rodney Younger, *percussion*

Graduate Student Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 3, 2010
2:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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PROGRAM

Partita in A Minor for Solo Flute, BWV 1013 — Johann Sebastian Bach (1685-1750)

I. Allemande
II. Corrente
III. Sarabande
IV. Bourèe Anglaise

Sonata in A Major — Cèsar Franck (1822-1890)

I. Allegretto ben moderato
II. Allegro
III. Ben Moderato
IV. Allegretto poco mosso

INTERMISSION

Beneath the Canopy — Philip Parker (b. 1953)

1. The Forest Beckons
2. Rivers Gently Flowing
3. Exotic Birds of Paradise
4. Twilight Calmness/Song of the Orchid
5. Python Dance

"Carmen" Fantasy — François Borne (1840-1920)

PROGRAM NOTES

Partita in A Minor for Solo Flute **Johann Sebastian Bach**

Bach was born in 1685 in Eisenach, Germany, and passed away in 1750 in Leipzig. He began his musical career by studying the violin under his father's tutelage, but when his parents passed away, he went to live with his brother who taught him to play the harpsichord. However, he was most well known during his lifetime as being an organist. As a composer, he was ignored until the early 1800s, when Felix Mendelssohn had several of Bach's works performed.

It is not known exactly when his *Partita for Solo Flute* was written, but it is estimated that he wrote it in the early 1720s. It consists of four dance movements. The *Allemande* is lengthy movement comprised only of moving sixteenth notes, and is very contrapuntal in nature. Following the *Allemande* is the *Corrente,* which is a lively, triple-metered movement. This movement is asymmetrical in that the first half is twenty-two bars, and the second half is forty bars; both sections are repeated. The *Sarabande* is a slow dance, again in a triple meter, and is a beautifully passionate movement. The *Partita* ends with a quick duple metered *Bourrèe Anglaise,* and is built around a "short-short-long" rhythmic motive.

Sonata in A Major **Cèsar Franck**

Franck was born in Belgium in 1822, and was pushed into a musical career early on by his father, who was a banker. He began studying composition and piano at the Paris Conservatoire in 1837, and studied there until 1842. His father removed Cèsar from the school with the intent of Cèsar having a career as a piano virtuoso. He continued his composing but earned a living by teaching and performing; his fame eventually led to him being appointed to the organ professor position at the Conservatoire in 1872. Here he was able to produce a continuous stream of compositions.

The *Sonata in A Major* was originally written for violin and piano in 1886, and was given as a wedding gift to the Belgian violinist Eugene Ysaÿe in September of that year. The first movement, *Allegretto ben moderato,* is a romantic piece that is slightly reminiscent of the gentle swaying of a barcarolle. The *Allegro* is a movement full of energy and continuous motion, and presents technical challenges not only to the flutist, but also the pianist. Following the *Allegro* is the *Ben Moderato,* a slow, reflective movement that is full of color and passion. The piece is finished off by the *Allegretto poco mosso,* which begins with a theme that is first expressed in the piano, then

by the flute in a canon-like response four beats later. Themes from the third movement are restated in the fourth, creating unity in the piece.

Beneath the Canopy **Philip Parker**

Philip Parker was born in 1953, and grew up in Wichita, Kansas. He began playing percussion in middle school, and at the time aspired to be a rock drummer. Parker went on to get a Bachelor of Music at Wichita State University and a Master of Music from Indiana University. He joined the music faculty at Arkansas Tech University in 1977, where he teaches percussion, composition, music history, and music theory. As a composer, Parker has earned many awards, including the Arkansas Arts Council Fellowship and the Faculty Excellence Award for Scholarly Activity from Arkansas Tech University. Most recently, he was asked to write a piece for the National Symphony, and was the second prize winner (for his piece *Joyeuse*) in the 2009 College Orchestra Director's Association International Composition Competition.

Beneath the Canopy was a winning composition in the 1996 National Flute Association's Newly Published Music Competition. It was written to emulate the ancient relationship of flute and percussion, yet it is a contemporary piece that exemplifies the "magical aura" of the rainforest. The first movement, *The Forest Beckons,* is a vocalise for flute, which seemingly waking up life in the forest. *Rivers Gently Flowing* is for bass flute and marimba, and is a jazz-like depiction of a river twisting, turning, and flowing through the forest. The piccolo and percussion engage in an exciting portrayal of birds calling and responding in the rainforest during *Exotic Birds of Paradise. Twilight Calmness/Song of the Orchid* is a very serene movement that depicts an evening in the rainforest, but also celebrates the charming beauty of the orchid with a duet between the alto flute and marimba. The final movement, *Python Dance,* is a chaotic finale for flute and drums, and sounds very tribal in nature.

"Carmen" Fantasy **François Borne**

Borne was a French composer who lived from 1840 to 1920, and was a professor at the Toulouse Conservatory. He was a flutist, but is most well known for his improvements on the Boehm flute (the split-E key) and his fantasy on Bizet's *Carmen.* The opera tells the story of Carmen, a gypsy woman who woos a soldier and later ends up being murdered by him because she turns away from him to earn the love of a toreador. Borne wrote a fast-paced, technically challenging piece based on some of the most famous themes from the opera, including the *Habañera, Song of the Toreador,* and the *Gypsy*

Dance. The *Habañera* theme appears early in the piece, and there are three exciting variations following the statement of the theme. The *Gypsy Dance* and its variations follow the *Habañera*. Toward the end of the fantasy, Borne interjects the valiant *Song of the Toreador,* which leads to the fantastically flourished finale.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Daniel J. Falter, *jazz drum set*

Student of Jason Tiemann

with

Anderson Pessoa, *tenor saxophone*
Craig Tweddell, *trumpet*
Alim Nastaev, *guitar*
Joe Dunn, *piano*
Saulo DeAlmeida, *bass*

Graduate Student Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Monday Evening
April 5, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Intrepid Fox	Freddie Hubbard (1938-2008)
My Favorite Things	Richard Rogers (1902-1979) arr. Daniel Falter
Blues Connotation	Ornette Coleman (b. 1930)
Tea for Two	Vincent Youmans (1898-1946)
Moon River	Henry Mancini (1924-1994)
Na Zdarovie	Daniel Falter (b. 1986)
(Used to Be a) Cha Cha	Jaco Pastorius (1951-1987)
Just in Time	Jule Styne (1905-1994) arr. Daniel Falter

PROGRAM NOTES

Intrepid Fox **Freddie Hubbard**

"Intrepid Fox" is a hard bop composition, combining bop spontaneity with the slower harmonic movement of rhythm and blues. As with many of Hubbard's compositions, performing "Intrepid Fox" is challenging at times. Beginning with a brash fanfare, he calls for the musicians to play a melody phrased in 6-bar sections; the difficulty is compounded by the bright tempo and unconventional form. The form is A-A-B-A, with each A-section encompassing 22 measures and the B-section comprising a more standard 8 measures. A preponderance of suspended dominant chords (in which the 3rd scale degree is replaced with the 4th) creates an undercurrent of boldness.

My Favorite Things **Richard Rogers**
arr. Daniel Falter

"My Favorite Things" is one of those rare compositions which transcends boundaries and becomes part of the collective consciousness. Introduced to the world as part of the 1959 musical *The Sound of Music*, Julie Andrews' rendition in the 1965 film of the same name endeared this song to the public ear. Most arrangements of this tune adopt a modal approach, staying close to one key center for the majority of each section. Rogers' original form was A-A-A'-B; I modify this to A-A-B, going to a largely dominant tonality at the start of the B section. Listen for static harmony over a descending bass line, used twice during the form.

Blues Connotation **Ornette Coleman**

During the 1960's, saxophonist Ornette Coleman was at the forefront of avante-garde "free jazz." His 1960 release, *This Is Our Music*, helped spur the movement and provided inspiration for fellow visionaries. This piece calls for no chordal instrument, freeing the performers from tonal limitations, instead relying on the interplay between bass and drums to provide a rich canvas for improvisation. The bass outlines a standard 12-bar blues progression, but the textural space created by the absence of chordal rigidity encourages performers to explore different tonal centers and take chances with solo ideas.

Tea for Two **Vincent Youmans**

"Tea for Two" was written for the 1925 musical *No, No Nanette*, and quickly captured the public's fancy; musicologist Joel Whitburn classifies this song as one of the most recorded in history. This composition is typical of Youman's work, with a motivic melody and playful lilt. Note this composition's limited range; the melody spans only an octave, with the majority of time spent between adjacent notes. Its relentless repetition drives the song, creating momentum and lift. The form of the tune is a classic 32-bar A-B-A-C, while the chord progression is fairly static in C Major, going to Ab Major in the B-section.

Moon River **Henry Mancini**

Mancini composed this ballad for the 1961 motion picture *Breakfast at Tiffany's*, and won that year's Academy Award for Best Original Song, as well as winning Song of the Year and Record of the Year in the 1962 Grammy Awards. He managed to create a melody that is both engaging and accessible; the range only spans a ninth, from Eb to F. The song form is A-B-A-C, and Mancini's version has a 14-measure C-section, though it is commonly extended another two measures to satisfy our natural expectation to hear 8-measure phrases. This arrangement is based on Vince Guaraldi's version from his 1962 album, *Jazz Impressions of Black Orpheus*, which begins with an improvised 3/2 hemiola over a G pedal.

Na Zdarovie **Daniel Falter**

The concept for "Na Zdarovie" began with the bass ostinato—taken from an arrangement of the jazz standard "Recordame"—and the melody followed. The basic chordal structure is that of a minor blues in "long-form," which means that the harmonic movement is doubled temporally: instead of being 12 measures long, the progression is 24. I and most of the musicians on this recital toured Russia in late November last year, and we took this composition with us—at that time, however, it was simply called "Untitled." During the course of the trip, "Na Zdarovie" emerged as the natural choice for a title. This phrase is the Russian equivalent to "cheers" in English. Listen for musical images of drunken revelry... and its nauseating consequences!

(Used to Be a) Cha Cha **Jaco Pastorius**

It is intriguing that a musical visionary who single-handedly revolutionized the approach of jazz bassists began his career on the drum set. Pastorius followed in the footsteps of his father, big-band drummer Jack Pastorius, but a football injury at age 13 necessitated a shift to bass. Perhaps due to his grounding on drum set, Pastorius' groove as a bassist never wavered despite being known for performing incredibly complex ideas. This groove will be on full display during "(Used to Be a) Cha Cha," which Pastorius wrote for his 1976 eponymous album. He uses an A-A-B-A form, with each A-section comprised of a 12-bar phrase and an 8-bar interlude. This fast-paced samba requires an unwavering connection between bass and drums.

Just in Time **Jule Styne**
arr. Daniel Falter

Jule Styne wrote prolifically for movies and musicals following World War II, drawing largely on inspiration from Vincent Youman, composer of "Tea for Two." Jazz historian Michael Feinstein comments on their connection: "Jule Styne said one of Youmans' devices was to take a small musical phrase and repeat it with slight variations. In fact, Styne acknowledged that he got the inspiration for 'Just in Time,' which has that same kind of repeated melodic figure, from Youmans." "Just in Time" was written for the 1956 musical *Bells are Ringing*. The melody's core is comprised of only two adjacent notes, with some rhythmic variation. The song's forward motion springs from the chord progression under the static melody.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

RED RAGE! Rock Band

RED RAGE! Bucket Band

University of Louisville Community Band

Greg Byrne, *director*

University of Louisville Concert Band

Greg Byrne, *director*

Monday Evening
April 5, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

RED RAGE! Rock Band
Greg Byrne, *director*

Sean Casey, *Guitar*
Aaron Coomer, *Vocals / Keyboard*
Trevor DeJarnett, *Bass Guitar*
Zachary Groves, *Guitar*
Karen Poe, *Vocals*
Jacklyn Royce, *Vocals*
Joshua Ware, *Drums*

RED RAGE! Bucket Band
Greg Byrne, *director*

KuhThunk — Chris Crockarell

Can-O-Saurus — John Carnahan

University of Louisville Community Band
Greg Byrne, *director*

Tenth Regiment March (2004) — Robert Brown Hall, Arr. Balent

All Aboard (2006) — Nathan Farrel

Cartoon Capers (2000) — Stephen Bulla

University of Louisville Concert Band
Greg Byrne, *director*

Songs of Old Kentucky (2007) — Brant Karrick

I. John Riley
II. Barn Dance

Fantasia for Tuba and Concert Band (2002) — James Curnow

Chris Schmidt, *soloist*

RED RAGE! Bucket Band

Chelsea Alder
Gabrielle Bailey
Christopher Casper
Ceryse Duncan
Mathew Dutcher
Megan Dutcher
Sharee' Forrest
Brittany Groves
Jena Hemmelgarn
Dion Henry
Sandra Hutzler
Tony Johnsn
Megan Knopp
Samantha Kolasa
Tristen LaMunyon
Alexandra Lewis
Teresa Long
Jessica Mamula
Kelly Moreman
Nichole Payne
Lynsey Peyton
Nicole Potts
David Razeeq
Julie Schorr
Stephanie Sidoti
Meagan Snyder
John Troehler
Samantha Uhl
Hope Walton
Bryen Warfield
Thomas Whittaker
TeAndra Young

University Community Band

Greg Byrne, *director*

Flutes
Amanda Chism
Brooke Fukuoka
Lisa Holland
Betty Muse
Sheelah Pfeffer
Vanessa Pfeffer
Kathy Revell
Susan Von Hovem
Cassaundra Young
Jennifer Davenport

Clarinets
Heather Bump
Brenda Chaplin
Jane Crecelius
John Heitmeyer
David McArthur
Malinda Rawls

Bass Clarinet
Louise McKinstay

Alto Saxophone
Sonny Neurath
Kristopher Reese

Tenor Saxophone
Larry Lose

Bari Saxophone
Jonathan Eldridge

Horns
Emily Brand
David Sampson
Amber Ungaro

Trumpets
Jim Bower
Douglas Bower
Tim Cloud
Arden Cooke
Joseph Morell

Trombones
Wes Brown
David Clement
Larry Davis
Hiroshi Fukuoka
Ben Gratzer
Dave Willis

Baritone
Eric Timerding
Richard Revell

Tuba
Jack Distler
Charlie Lorenz
LeDerrick Wesley
Ori Youngblood

Percussion
Daniel Keairns
Heidi Keairns
Gaylord Long
Jim McDaniel
Amy Whitsel

University Concert Band

Greg Byrne, *director*

Flutes
John Aurelius
Stephanie Burrow
Megan Dutcher
Rachel Ellis
Brittany Glass
Charlie Hutzler
Marian Mays
Teandra Young

Oboe
Kelly Moreman

Clarinets
Ceryse Duncan
Katie Duvall
Shane Evans
DeVonnah Hilgart
Nichole Payne
Lynsey Peyton
Wendy Stidham

Alto Saxophones
Chris Casper
Justin Tijerina
Hope Walton

Tenor Saxophone
Karen Poe

Baritone Saxophone
Meagan Snyder

Horns
Laura Campbell
Brittany Trites

Trumpets
Amber Allen
Trevor DeJarnett
Valerie Gibbs
Zach Groves
David Razeeq
Caitlin Rothrock
Bryce Rush
Jake Rychen

Trombones
Crystal Adams
Gabby Bailey
Ben Zinninger

Euphonium
Brandon Thomas

Tuba
Bryen Warfield
Emily Waker

Percussion
Tyler Blair
Arielle Dyda
Amber Nichy
Chris Nolot
George Richeson
Bridgett Turner
Dathan Utz

Upcoming Band Area Events

Sunday, April 11 - 7:30 p.m.
University Wind Symphony - Frederick Speck, *director*
& University Symphonic Band - Amy Acklin, *director*

UNIVERSITY OF
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SCHOOL OF MUSIC

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University Student Composers

Tuesday Evening
April 6, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Valentine (2009) — James Young (b. 1984)

Eric Sillers, *baritone*
Elizabeth Sillers, *piano*

Two Duets in Three Parts — Bobby Richeson (b. 1985)

Danny Sogar, *clarinet*
Kathryn Randall, *bass clarinet*

TimE Flux (2009) — Joey Crane (b. 1987)

Tim Eshing, *viola*

PROGRAM NOTES
(written by the composers)

Valentine - James Young

In *Valentine,* I wished to evoke a sense of quiet intimacy. The setting is late and dark. There is warmth despite the cold outside. The night is delicate.

Text (by Julie Wade):
Little Song: A Valentine
for Angie

> You who are tacit to me now—in thought,
> in deed, in every act of love tenderly
> foreshadowed; how the heart, a slender knot
> undone, permits this negative capacity;
>
> what Keats has called "being in uncertainties...
> mysteries," our disbeliefs suspended
> in favor of some possible: those lilies
> in full splendor, beneath the snow descended.
>
> As when the bad luck comes and buries us
> in cold, the season's long ellipsis hides
> that sprig of green, this meadow's softness;
> we shake our fists at the glib moon, the shrill tides.
>
> See how we flower: your green truth, contemplative;
> my own life's objective correlative.

Two Duets in Three Parts - Bobby Richeson

Two Duets in Three Parts originally started as several different homework assignments and gradually turned into a more cohesive piece, or two pieces, rather. The two pieces were then made into duets and merged together.

TimE Flux - Joey Crane

TimE Flux was written for my friend Tim Eshing and does not particularly have much to do with time or the flux of it. It is part of a potential series of viola pieces written for Tim that will most likely have titles (and program notes) that fail to describe the music but succeed in including Tim's name in some manner.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Woodwind Ensembles

Wednesday Evening
April 7, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Skim — Rodney Watschka (b. 1956)

Clarinet Choir
Jared Bottom, Jennifer Brown, Michael Burkhead,
Erica Duncan, Luke Harrison, Cambron Little,
Kathryn Randall, Cody Robbins, Marilyn Nije
Dallas Tidwell, *director*

Concertante Quartet — Arnold Cooke (1906-2005)
I. Allegro moderato

Michael Burkhead, *clarinet* Cambron Little, *clarinet*
Erica Duncan, *clarinet* Jared Bottom, *bass clarinet*
Coached by Dallas Tidwell

John Adams — Cambron Little

Ryan Olexa, *alto sax* Cambron Little, *alto sax*
Josh Warren, *alto sax* Trent Barrick, *alto sax*
Coached by Mike Tracy

Early Hungarian Dances — Ferenc Farkas (1905-2000)
- Intrada
- Slow dance
- Shoulder blade dance

Kathryn Randall, *Eb clarinet* Luke Harrison, *clarinet*
Jennifer Brown, *clarinet* Marilyn Nije, *bass clarinet*
Coached by Marilyn Nije

Second Suite in F — Gustav Holst, trans. by David Bussick
I. March
II. Song without words

Leah Fowler, *soprano sax* Kimberly Kennedy, *alto sax*
Josh Warren, *tenor sax* Cambron Little, *bari sax*
Coached by Mike Tracy

Selections from *Porgy and Bess* for Woodwind Qunitet — George Gershwin (1898-1937), arr. by Bill Holcolme
- It ain't necessarily so
- Summertime

Robyn Welch, *flute* Lexie Langella, *oboe*
Jessica Lynn, *clarinet* Phoebe Bell, *bassoon*
Elizabeth Metzger, *horn*
Coached by Marilyn Nije

Rhosymedre — Ralph Vaughan Williams (1872-1958), arr. by Dallas Tidwell
- Prelude on a Welch Hymn Tune

Serenade no. 10 in Bb, K. 361 — Wolfgang Amadeus Mozart (1756-1791), trans. by Boris Pillin
- Rondo

Clarinet Choir
Jared Bottom, Jennifer Brown, Michael Burkhead,
Erica Duncan, Luke Harrison, Cambron Little,
Kathryn Randall, Cody Robbins, Marilyn Nije
Dallas Tidwell, *director*

UNIVERSITY OF
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Thursday, April 8, 2010
3:00 p.m.
Malcolm Bird Recital Hall

CONVOCATION

Fantasie No. 4 in B-flat Major — Georg Philipp Telemann (1681-1767)
- Andante
- Allegro
- Presto

Megan Dutcher, *flute*
students of Don Gottlieb

Sonata in E Major — J.S. Bach (1685-1750)
- Siciliano
- Allegro assai

Lauren Cannady, *flute*
student of Don Gottlieb
Adrian Kontenot, *piano*

Sonata for Clarinet and Piano — Paul Hindemith (1895-1963)
- I. Mässig bewegt

Shane Evans, *clarinet*
student of Marilyn Nije

Cinco Bocetos — Roberto Sierra (b. 1953)
- Preludio

Adrienne Roos, *clarinet*
student of Dallas Tidwell

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Acht Stucke — Paul Hindemith (1895-1963)
- I. Gemächlich, leicht beweat
- II. Scherzando
- III. Gemächlich

Jena Hemmelgarn, *flute*
student of Kathy Karr

Etude, op. 60, no. 1 — Matteo Carcassi (1792-1853)

Chris Millett, *guitar*
student of Stephen Mattingly

Etude, op. 60, no. 12 — Matteo Carcassi (1792-1853)

China Huddleston, *guitar*
student of Stephen Mattingly

Maria — Francisco Tárrega (1852-1909)

Katelyn Thompson, *guitar*
student of Stephen Mattingly

from *Suite del Recuerdo* — José Luis Merlin (b. 1952)
- II. Zamba
- III. Chacarera

Alberto Abril, *guitar*
student of Stephen Mattingly

UNIVERSITY OF
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Thursday, April 8, 2010
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

Trio, op. 11
III. Poco allegro

Ludwig Van Beethoven
(1770-1827)

Anna Magdalena's Notebook
Menuet

J.S. Bach
(1685-1750)

Woodwind Methods Ensemble
students of Amy Ensel
Matt Byrum, Daniel Fiesleman & Cory Zilisch, *flutes*
Joe Murrell, Tyler Polston & Shaun Shotwell, *clarinets*
Trevor Dejarnett, Ian Gregory & Rodney Younger, *saxophones*

Intrada

Otto Ketting
(b. 1935)

Gabe Wartman, *trumpet*
student of Michael Tunnell

Heiss' mich nicht reden

Robert Schumann
(1810-1856)

Christina Hatfield, *soprano*
student of Edith Davis Tidwell
David George, *piano*

Sonata in C

Domenico Scarlatti
(1685-1757)

Holly Riggs, *piano*
student of Krista Wallace-Boaz

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Sonntag, op. 47
Aus Uhlands Volksliedern

Johannes Brahms
(1833-1897)

William Summay, *baritone*
student of Bethany Stiles
Adrienne Fontenot, *piano*

from *Mass*
"Simple Song"

Leonard Bernstein
(1918-1990)

Katie Palmer, *mezzo soprano*
student of Donn Everette Graham
Caroline Drury, *piano*
Megan Dutcher, *flute*

Masquelero

Wayne Shorter
(b. 1933)

Noah Barker, *piano*, Ryan Sanders, *saxophone* & Aaron Latos, *jazz drumset*
students of James Connerly, Mike Tracy & Jason Tiemann
Stacey Nash, *double bass*

Four Short Narratives
I. Morning
II. Day of Celebration
IV. Night

Neal Corwell
(b. 1959)

James Rossman, *euphonium*
student of John Jones

Beneath the Canopy

Philip Parker

Rodney Younger, *percussion*
student of Jeff Luft
Jennifer Van Wie, *flute*

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Joseph Dunn,
jazz composition

Student of John La Barbera

Graduate Student Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Thursday Evening
April 8, 2010
7:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

An Etude In Futility

Passion

Kate Doyle & Aaron Neumann, *violins*
Michael Hill, *viola* John Marietta, *cello*
Jacob Siener, *double bass*
Rodney Younger, *marimba* Meg Samples, *vibraphone*

Amazing Grace — Traditional
Arr: Joe Dunn

Down by the River Side — Traditional
Arr: Joe Dunn

Graeme Gardiner, *soprano saxophone* Ryan Sanders, *alto saxophone*
Jon Hogan, *tenor saxophone* Chris Clark, *baritone saxophone*
Joe Dunn, *drumset*

The Twins

Giant Steps of Love.

Under The Surface

Seven Steps To Purgatory

Jon Hogan, *tenor saxophone* Russell Wittenbrook, *trumpet*
Steve McCullum, *trombone* John Arstingstall, *guitar*
Noah Barker, *piano* Josh Kavanaugh, *bass*
Joe Dunn, *drumset*

PROGRAM NOTES

An Etude In Futility

Every musician has experienced frustration in the practice room. This piece represents this frustration using various effects using both stringed instruments and the human voice. "An Etude" is divided into two sections. The first, and most substantial section, demonstrates the chaos and lack of coordination in the ensemble through different methods including the use of disaplace rhythms, "missed" entrances, and polytonality including extreme dissonance. The latter section is very tonal and consonant illustrating the moment of clarity when the music finally starts to make sense.

Passion is a five-part Rondo based on a child-like melody stated in the percussion. This melody his harmonized a form of *melody-driven* harmony. This method establishes accompaniment away from the key center by building harmony from the melody down (as opposed to the root up). The C-section of this work serves as an Ode to one of my favorite composers, Chick Corea. I utilized some elements of his jazz-fusion composition "500 Miles High." In the end, these methods work together to demonstrate an array of passionate moments that can be shared amongst two people.

Amazing Grace (John Newton: 1725-1807)

Throughout the entire canon of western music, few songs are as popular and recognizable as Amazing Grace. It's universal message of hope and forgiveness seeks to satisfy the frustrations within our daily lives. This arrangement for saxophone quartet states the theme and presents a series of variations including a swing shuffle, chorale and even a Sousa-style March. Despite the width of variety in this work, the melody is meant to be recognizable in each variations.

Down by the River Side is negro spiritual popularized around the time of the American Civil War. You can still hear this song during Mardi Gras celebrations in New Orleans and in honor of the first Superbowl win of the New Orleans Saints, I arranged this piece for sax quartet in the spirit of a street party in the "Big Easy."

The Twins

The most commercially popular genre in jazz history was Swing. Composer Fletch Henderson and performer Benny Goodman were highly influential in establishing the patterns and formats in this music. Even

though this piece could be performed as a head chart (melody with accompaniment), the presence of an introduction, interlude, shout section, and coda, "The Twins" mimics many of the same aspects of this style within a smaller ensemble.

Giant Steps of Love.

John Coltrane's "Giant Steps" holds a unique place in the jazz canon. In addition to presenting a specific set of improvisational challenges, its harmonic motion provides compositional opportunities for any student prepared to study the work. "Giant Steps Of Love" is built on the inverted progression of the Coltrane's original (up a 5th instead of down a 5th, etc). "Giant Steps of Love" differs from it's predecessor in that the entire sequence is spread out over several minutes instead of a simple 16-bar form. Still, the intent of both works is to present new harmonic treatment to our jazz repertoire.

Under The Surface was composed in Chicago while participating in a summer jazz program with Rufus Reid and David Baker. My arrival into the city was mistimed and I reached my location one day late. While everyone was out socializing with each other, I wandered the rehearsal site alone and a bit confused. This piece shows the confusing in the collective improvisation after the melody. The piece ends with a B-major chord symbolizing the relief and satisfaction of meeting my new friends.

Seven Steps To Purgatory

In the Catholic religion, there are seven holy sacrements which can be reflected in Miles Davis "Seven Steps to Heaven." The church also recognizes seven deadly sins which can be represented in "Seven steps to Purgatory." This piece shares some of the same aspects of the Miles Davis classic. They both have the same harmonic "down a 5th" motion with bridge that incorporates a 4/4 swing. However, this new composition pushes these concepts to the extreme with the highly angular melody and the 2-3 hemiola throughout.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Jazz Ensemble II

Anderson Pessoa, ***director***
Alim Nastaev, Alfredo Moura and Joe Dunn, teacher Assistents

Thursday evening
April 8, 2010.
8:00PM
Margaret Comstock Hall

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Thank you

Jazz Ensemble II Personnel:

Saxophones:

Daniel Gonby
David Joslin
Joseph Hanna
Jennifer Siow
Dennis BucHHolz

Trumpets:

Zack Grooves
Shawn Shotwell
Daniel Fieselman
Russell Winttenbrook

Trombones:

Steve McCallun
Zach Marley
Chris Gretcz
Michael Farley

Rhythm:

Michael J. Vetraino
Seth Thomas
Alfredo Moura
Jake Reber
Israel David Cuenca

Program:

1. Four – Miles Davis Arranged by Mike Tomaro.
2. I Remember You – Victor Schertzinger and Johnny Mercer. Arranged by Mark Taylor.
3. What's New – Bobby Haggard and Johnny Burke. Arranged by Jack Cooper.
4. Mambo Jambo – Chris Sharp.
5. Please Send Me Someone to Love – Percy Mayfield. Arranged by Joe Dunn.
6. Turkey Neck – Joe Dunn.
7. Just Friends - John Klenner and Samuel M. Lewis. Arranged by Anderson Pessoa.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Alberto Abril,
classical guitar

Student of Stephen Mattingly

Friday Evening
April 9, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Deuxième Quadrilles, Op. 3 — Napoléon Coste (1806-1883)

I. Pantalon
II. Ete
III. Poule
IV. Trenis
V. Finale – Chasse

Sonata, K. 11 — Domenico Scarlatti (1685-1757)

from *Suite Populaire Brésilienne* — Heitor Villa-Lobos (1887-1959)

I. Mazurka – Chôro
IV. Gavotte – Chôro
II. Schottish – Chôro

from *Suite del Recuerdo* — José Luis Merlin (b.1952)

I. Evocación
II. Zamba
III. Chacarera
IV. Carnavalito
V. Evocación
VI. Joropo

UNIVERSITY OF
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Trombone Ensemble
Trumpet Ensemble
Historic Brass Ensemble
Jazz Trombone Ensemble

Friday Afternoon

April 9, 2010

5:00 p.m.

Bird Recital Hall

PROGRAM

Congratulamini Mihi — Giovanni Pierluigi da Palestrina (c. 1525-1594) arr. Mel Broiles

There's a Great Day Coming! — W. L. Thompson arr. Terry Everson

University of Louisville Trumpet Ensemble

Intrada No. 69 and No. 72 — Johann Pezel (1639-1694)

Sonata Decima Quinta á 4 — Dario Castello (c. 1590 – c. 1658)

Historic Brass Ensemble

Hansel und Gretel — Engelbert Humperdink (1854-1921)

Achieved is the Glorious Work — F. Haydn (1732 – 1809)

Trombone Ensemble

Big Band Bones — James Christensen (b. 1935)

Secret Love — Sammy Fain (1902-1989)

One Voice — James Christensen (b. 1935)

Birdland — Joe Zawinul (1932 – 2007)

Jazz Trombone Ensemble

University of Louisville Trumpet Ensemble
Michael Tunnell, director
Gregg Alvarez, assistant

Jon Louden, Mike Teglasi, Steven Cocchiarella, Robbie Elliott, Chris Ginder, Gabe Wartman, Trevor DeJarnett, Daniel Fieselman, Chad Ward, Katie Raynor, Halston Soder, Zach Groves, Caitlin Rothrock, Amber Allen

University of Louisville Historic Brass Ensemble
Brett Shuster and Michael Tunnell, directors

Steven Cocchiarella, cornetto and natural trumpet
Michael Tunnell, cornetto and natural trumpet
Brett Shuster, alto and tenor sackbut
Steve McCallum, tenor sackbut
Cory Zilisch, bass sackbut
Sam Rouster, drum

University of Louisville Trombone Ensemble
Brett Shuster, director

Michael Farley, Brandon Etienne, Meredith Salley, Irene Andhika, Steve McCallum, Ian Gregory, Joseph Murrell, Cory Zilisch, Tab Langis

University of Louisville Jazz Trombone Ensemble
Brett Shuster, director

Michael Farley, Meredith Salley, Steve McCallum, Cory Zilisch, Brett Shuster, trombones
Jonathan Gardener, bass and Austin Skarshaug, drums

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Byron Farrar, *cello*

Student of Paul York

with

Krista Wallace-Boaz, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Saturday Afternoon
April 10, 2010
2:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

Suite for Cello, op. 72 — Benjamin Britten (1913-1976)

Canto primo: *Sostenuto e largamente*
I. Fuga: *Andante moderato*
II. Lamento: *Lento rubato*
Canto secondo: *Sostenuto*
III. Serenta: *Allegretto (pizzicato)*
IV. Marcia: *Alla Marcia moderato*
Canto terzo: *Sostenuto*
V. Bordone: *Moderato quasi recitative*
VI. Moto perpetuo e Canto quarto: *Presto*

Chant du Menestrel, op. 71 — Alexander Glazunov (1865-1936)

Krista Wallace-Boaz, *piano*

PAUSE

Sonata in A Major (1886) M. 8 — Cesar Franck (1822-1890)

I. Allegretto ben moderato
II. Allegro
III. Recitativo-Fantasia
IV. Allegretto poco mosso

Krista Wallace-Boaz, *piano*

PROGRAM NOTES

Suite for Cello, op. 72 **Benjamin Britten**

By 1964, Benjamin Britten was well into his career, and was revered as one of the greatest living composers. That same year, his doctors ordered him to rest so he decided to take the year off and travel to India. Nevertheless, he continued to compose, which led to the first of three suites for solo cello. This work was dedicated to Mstislav Rostropovich, for whom he had composed a cadenza from the Haydn C major concerto for earlier in his career. The score was finished at the end of 1964, and was premiered by Rostropovich at the Aldeburgh Festival in 1965.

The overall composition of the piece pulls strongly from Bach's fifth suite for unaccompanied cello. The suite is nine movements and is to be performed attacca. It begins with an exclamatory *canto*, which returns several times throughout the piece, each time in a different form. The first two movements heavily reflect Bach, the first being an unconventional fugue. The subject is transformed with each presentation by rhythmic disturbances that make it hard to distinguish. The *Lamento* represents the *Sarabande* from the Bach suite, being a slow movement with long, drawn out lines leading to a climax. Following the *Lamento* comes a repetition of the *canto*, this time more timid and reserved than the original. With the *Seranata*, Britten begins to implement more modern techniques. The entire movement is pizzicato, with both the right hand and the left hand. The *Marcia* explores the different ranges of the cello, going back and forth between harmonics at the top of the range and col legno at the bottom. The movement reaches a big climax, but quickly retreats and fades away towards the end. The third *canto* is far sadder than the first two, bringing in more elements of atonality and never really reaching a resolution. The *Bordone* uses the baroque idea of having a drone throughout the movement. The first half is quick sequences of notes that span the range, while the second half is an eerie melody that never sits quite right with the drone. The *Molto perpetuo* is the most tempestuous movement; it begins fast and moves constantly. The dynamics rapidly change as the line moves up and down, never stopping to take a breath. Eventually the final *canto* is integrated into the *Molto perpetuo*, presenting a line of the *canto* and the *Molto perpetuo's* response. The two become one, leading to an explosive ending.

Chant du Menestrel, op. 71 **Alexander Glazunov**

Alexander Glazunov was not ashamed to be considered a musical conservative, considering he was composing towards the end of the nineteenth century, amidst so much change in music. His music was heavily romantic, having studied privately with Rimsky-Korsakov and being heavily influenced by the works of Tchaikovsky. Around the time he composed *Chant du Menstrel*, Glazunov

was teaching at the St. Petersburgh Conservatory, where he would eventually become head of the conservatory.

Chant du Menstrel is a short piece, but full of the emotion and expressiveness that one would expect from the late Romantic period. The piece was originally composed for cello and orchestra, with the melody lying mostly in what could be considered the tenor range of the cello. The melodic lines are sweeping and sorrowful, leading to huge climaxes. The melody finally ends on the third of the tonic chord, robbing the listener of a real sense of resolution.

Sonata in A major (1886) M. 8 **Cesar Franck**

Though an accomplished pianist for many years, Cesar Franck did not come into his own as a composer until later in life; writing his *Sonata in A Major* at the age of 64. The sonata was originally written for violin and piano, though Franck himself said that it could be played on cello as well. The piece was composed as a wedding gift to the great Belgian violinist Eugene Ysaye, who performed it at his matrimonial ceremony. Many of Franck's other works have fallen by the wayside, but his violin sonata remains as one of his greatest works, and is considered the pinnacle of the romantic sonata.

The movements alternate between fast and slow, beginning with a dreamy 9/8 melody that heavily reflects the French style Franck often implemented. The movement is in sonata form, sans development. The following movement is a quick *allegro,* characterized by rumbling piano lines and syncopated rhythms in the melody. This is a stark contrast to the slow lilt of the first movement. The first theme eventually calms down, leading into a quasi *lento,* then right back into the fury of the first theme. After several episodes of the fragmented themes, a recapitulation occurs with appropriate harmonic reorganization. The *coda* begins mildly, quickly leading into an explosive finish. The third movement is the centerpiece, giving the cello much liberty with the line. The rising-third pattern of the first movement returns, as well as introducing the two contrasting themes that are present in the final movement. The third movement ends in a feeling of defeat, being in the relative minor, but everything is resolved with the beautiful melody of the last movement. This entire movement is canonic, with the piano starting and the cello responding. After going back and forth for a while, the two themes from the third movement return. There is a huge build up to the second of the two themes, leading to the climax of the movement and the entire sonata. The original theme of the movement returns for the recapitulation, leading to a triumphant ending.

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Parker Scinta, *classical guitar*

Student of Stephen Mattingly

Saturday Afternoon
April 10, 2010
12:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Suite in D minor — Robert de Visee (1660-1720)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte
- Gigue

Etude Op. 6, No. 6
Etude Op. 29, No. 17 — Fernando Sor (1778-1839)

INTERMISSION

Prelude No. 1 — Heitor Villa-Lobos (1887-1959)

El Decameron Negro — Leo Brouwer (b. 1939)
- I. The Harp of the Warrior
- II. Flight of the Lovers for the Valley of the Echoes
- III. Ballad of the Enamored Maid

Danza Brasilera — Jorge Morel (b. 1931)

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Chris Smallwood, *piano*

Student of Dr. Naomi J. Oliphant

Graduate Student Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 10, 2010
4:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

French Suite No. 4 in E-flat Major, BWV 815 — Johann Sebastian Bach (1685-1750)

- Allemande
- Courante
- Sarabande
- Gavotte
- Air
- Minuet
- Gigue

Piano Sonata in A Major, Op. 101 — Ludwig van Beethoven (1770-1827)

I. Etwas lebhaft und mit der innigsten empfindung
II. Lebhaft. Marschmäßig
III. Langsam und sehnsuchtvoll
IV. Geschwinde, doch nicht zu sehr, und mit Entschlossenheit

INTERMISSION

Klavierstücke, Op. 118 — Johannes Brahms (1833-1897)

- #2 Intermezzo in A Major
- #3 Ballade in G Minor
- #5 Romanze in F Major

A Little Suite for Christmas, A.D. 1979 — George Crumb (b. 1929)

- The Visitation
- Berceuse for the Infant Jesus
- The Shepherd's Noel
- Adoration of the Magi
- Nativity Dance
- Canticle of the Holy Night
- Carol of the Bells

PROGRAM NOTES

French Suite No. 4 in E-flat Major, BWV 815 **Johann Sebastian Bach**

Bach wrote nineteen suites for harpsichord and clavichord: six French Suites, six English Suites, six Partitas, and the *Overture in the French Style*. The French and English suites are sets of dances that adhere to compositional and choreographic practices of the respective movements. The *French Suite No. 4* complies almost exactly with the textbook example of dance movements in a suite. The opening **Allemande** is German in origin and exemplifies the Baroque practice of "fortspinnung," literally meaning "to spin out" musical material from a small motivic idea. The **Courante** that follows closely resembles an Italian Corrente, a fast, driving dance in triple meter. While the **Sarabande** is also in triple meter, the emphasis in each measure usually occurs on the second beat. The **Gavotte** is a French folk dance in duple meter. Musical phrases in the Gavotte begin with a pick-up beat in the middle of a measure. The **Minuet,** a two-person dance in triple meter, is delicate and ceremonious in character. The proceeding **Air** is a fast, imitative dance. The interaction between the hands resembles a chase scene, and one might envision the physical dance that accompanies it. The culminating **Gigue** is a lively dance that originated in Britain. The 6/8 meter conveys a jaunty, carefree attitude to the listener. The rhythmic motif the opens this movement is one of the most commonly used in the gigue.

Piano Sonata No. 28 in A Major, Op. 101 **Ludwig van Beethoven**

As one of Beethoven's "late period" sonatas, this possesses a more contemplative, romantic character than many of his earlier works of the same form. The opening movement, ardent and lyrical, is followed by Beethoven's twist on a rousing march. Sudden changes in dynamics, varied articulations, and Beethoven's use of the entire range of the keyboard are stylistically unique to the composer. Though technically comprised of four movements, many references to this piece include only three, as the comparatively brief third movement transitions seamlessly into the fourth. When the transition does occur, Beethoven uses a brief statement of the opening theme from the first movement to connect the two ideas. The transition and thematic material secure its eminence as one of Beethoven's most romantic and forward-looking works for solo piano. The final movement is an archetypal example of the composer's endless experimentation with sonata form and his obsession with the fugue late in life. As in many of Beethoven's late sonatas, the final movement of this piece contains an electrifying fugue in lieu of a development section.

Klavierstücke, Op. 118, #2, #3, & #5 — Johannes Brahms

Though Brahms experimented with many genres, his compositional progression can be easily divided into three stages. Early in his life he composed in large-scale sonata form. During his long middle period, his larger works were often theme and variations. Only later in life did he focus on the character piece, a popular romantic form. The character piece is relatively short in length and conveys a single programmatic idea. Opus 118, a set of six character pieces was finished in 1893 and was the penultimate composition published during the composer's lifetime. The work is dedicated to Clara Schumann, as their relationship had become even more important toward the end of Brahms' life. The three movements presented today are written in ternary form. The first and last sections are musically similar, while the middle section offers a contrast of mood and character.

A Little Suite for Christmas, A.D. 1979 — George Crumb

George Crumb is a pioneer in extended piano techniques and nontraditional timbre. Though he briefly studied in Germany after he received his Master of Music degree from the University of Illinois at Urbana-Champaign, he received his primary musical training in America. Some of Crumb's other piano pieces are much greater in length and even call for electronic amplification of the instrument. It has been suggested that the term "little" was added to the title of this work after being compared to these other pieces. While this piece does call for harmonics, pizzicati, plucked strings, and muted tones, it does not require the performer to prepare the instrument with foreign objects. One of Crumb's works, for example, calls for glass marbles to be poured into a piano. *A Little Suite for Christmas* is conceptual in nature, and each movement corresponds to a fresco on the wall of the Arena Chapel in Padua, Italy. Painted by Giotto di Bondone in 1305, the fresco cycle is considered a masterpiece of western art.

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Jenifer Thomas, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*
Dr. Jack Ashworth, *harpsichord*

Senior Recital

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PROGRAM

Tell Me, Some Pitying Angel (The Blessed Virgin's Expostulation) — Henry Purcell (1659-1695)

Jack Ashworth, *harpsichord*

Sechs Lieder, Op. 48 — Edvard Grieg (1843-1907)
1. Gruß
2. Dereinst, Gedanke mein
3. Lauf der Welt
4. Die verschwiegene Nachtigall
5. Zur Rosenzeit
6. Ein Traum

from *Our Town* — Ned Rorem (b. 1923)
"Emily's Aria"

PAUSE

Montparnasse — Francis Poulenc (1899-1963)
Hyde Park
Violon
Fleurs

Try Me, Good King: The Last Words of the Wives of Henry VIII — Libby Larsen (b. 1950)
Catherine of Aragon
Anne Boleyn
Jane Seymour
Anne of Cleves
Katherine Howard

from *Rigoletto* — *Giuseppe Verdi (1813-1901)*
Scena ed Aria. "Gualtier Maldè… Caro nome"

Notes, Texts and Translations

HENRY PURCELL
The Blessed Virgin's Expostulation: when our Saviour (at twelve years of age) had withdrawn himself, etc. Luke 2 v. 42, Z. **196 - Nahum Tate (1652-1715)**

Henry Purcell was well-known in his time as a composer and organist. A prolific Baroque composer, he wrote many sacred works which were undoubtedly inspired by his numerous church positions throughout his life. He also wrote theatre music, song, instrumental works, and one opera which is still present in today's repertory, *Dido and Aeneas.*

The Blessed Virgin's Expostulation is said by some scholars to be the closest Purcell ever came to writing an Italian-style cantata, insomuch as he sectionalizes the piece to include recitative and aria-like passages. The quick and distinct changes in emotion have made it part of Purcell's repertoire of "mad song": that is, the jarring differences make the singer appear mad. Like many other later Purcell compositions, a biblical story is used to inspire the text. In the text, Nahum Tate, who is also the librettist for *Dido and Aeneas*, conveys the story of young Jesus who could not be found among the traveling party from Jerusalem because he had stayed behind to talk to the Elders in the Temple. Interestingly, it is Mary, Jesus' mother, who is speaking.

Tell me, some pitying angel,
Tell quickly, say,
Where does my soul's sweet darling stray,
In tiger's or more cruel Herod's way?
Ah, rather let his little footsteps press
Unregarded through the wilderness,
Where milder savages resort,
The desert's safer than a tyrant's court.
Why, fairest object of my love,
Why dost thou from my longing eyes remove?
Was it a waking dream that did foretell thy wondrous birth?
No vision from above?
Where's Gabriel now that visited my cell?
I call: Gabriel! Gabriel!
He comes not.
Flatt'ring hopes, farewell.
Me Judah's daughters once caress'd,
Call'd me of mothers the most bless'd.
Now fatal change, of mothers most distress'd.
How shall my soul its motions guide?
How shall I stem the various tide,
Whilst faith and doubt my lab'ring soul divide?
For whilst of thy dear sight beguil'd,
I trust the God, but oh! I fear the child.

EDVARD GRIEG
Sechs Lieder, **Op. 48**

Norwegian composer Edvard Grieg called upon the greatest of German poets when he chose the texts for his Opus 48. Among them are Heinrich Heine, one of the most commonly set-to-music German poets and a particular favorite of Schumann, and Johann Wolfgang von Goethe, a scholar of many fields, well-noted poet, and author of the classic play *Faust.*

Although it has since been reset in Norwegian and is often performed as such, Opus 48 was originally written in German, setting it apart from most of Grieg's lieder. Often, Grieg is noted for his ability to compose for the voice, which many composers consider one of the most difficult instruments for which to write. Grieg had an advantage, however: his wife was a talented singer and worked with him on many of his songs. Along with a focus on the voice, Grieg incorporated elements of Norwegian folksong into several of the songs of Opus 48. The six songs were first published in 1889 and dedicated to a Swedish Wagnerian soprano.

Heinrich Heine (1797-1856)

1. Gruß

Leise zieht durch mein Gemüth
liebliches Geläute,
Klinge, kleines Frühlingslied,
Kling' hinaus in's Weite.

Zieh' hinaus bis an das Haus,
wo die Veilchen sprießen,
wenn du eine Rose schaust,
sag; ich laß sie grüßen.

1. Greeting

Quietly running through my mind,
lovely ringing,
ring, little springtime song,
ring out in the distance.

Ring out until you reach the house
where the violets sprout,
and if you see a rose,
tell her my greetings.

Emanuel Geibel (1815-1884)

2. Dereinst, Gedanke mein

Wirst ruhig sein.

Läßt Liebesgluth
dich still nicht werden,
in kühler Erden,
da schläfst du gut,
dort ohne Lieb'
und ohne Pein
wirst ruhig sein.

Was du im Leben
nicht hast gefunden,
wenn es entschwunden,
wird's dir gegeben,
dann ohne Wunden
und ohne Pein
wirst ruhig sein.

2. One day, my thoughts

will be at peace.

Love's ardor
will not still you,
in cool earth
you sleep well,
there without love
and without pain
you are quiet.

What in life
you have not found,
when it has vanished,
then it will be given to you,
without wounds
and without pain
you will be peaceful.

Ludwig Uhland (1787-1862)

3. Lauf der Welt

An jedem Abend geh' ich aus,
hinauf den Wiesensteg.
Sie schaut aus ihrem Gartenhaus,
es stehet hart am Weg.
Wir haben uns noch nie bestellt,
es ist nur so der Lauf der Welt.

Ich weiß nicht, wie es so geschah,
seit lange küss' ich sie,
ich bitte nicht, sie sagt nicht: ja!
doch sagt sie: nein, auch nie.
Wenn Lippe gern auf Lippe ruht,
wir hindern's nicht, uns dünkt es gut.

Das Lüftchen mit der Rose spielt,
Es fragt nicht: hast mich lieb?
Das Röschen sich am Thaue kühlt,
es sagt nicht lange: gieb:
Ich liebe sie, sie liebet mich,
doch keines sagt: ich liebe dich!

3. The Way of the World

Every evening I go out
up the meadow path.
She looks out of her summer house,
it is close to the road.
We have never questioned this,
it's just the way of the world.

I know not how it happened,
for a long time I kissed her,
I do not ask her, she does not say yes,
but she never says no!
If lips like to rest on lips,
we do not stop it, it seems good to us!

The little breeze plays with the rose,
it asks not; do you love me?
The little grasses are cool with dew,
they don't say stop!
I love her, she loves me,
but no one says, I love you!

Walther von der Vogelweide (c. 1170-c.1230)

4. Die verschwiegene Nachtigall

Unter der Linden,
an der Haide,
wo ich mit meinem Trauten saß,

4. The silent nightingale

Under the linden tree
on the heath,
where I sat with my boyfriend,

da mögt ihr finden,
wie wir beide
die Blumen brachen und das Gras.
Vor dem Wald mit süßem Schall,
Tandaradei!
sang im Tal die Nachtigall.

Ich kam gegangen
zu der Aue,
mein Liebster kam vor mir dahin.
Ich ward empfangen
als hehre Fraue,
daß ich noch immer selig bin.
Ob er mir auch Küsse bot?
Tandaradei!
Seht, wie ist mein Mund so roth!

Wie ich da ruhte,
wüßt' es einer,
behüte Gott, ich schämte mich.
Wie mich der Gute
herzte, keiner
erfahre das, als er und ich;
und ein kleines Vögelein,
Tandaradei!
das wird wohl verschwiegen sein.

you may find
that we both
squashed the flowers and the grass.
Through the forest, with a sweet sound:
Tandaradei!
sang the nightingale in the valley.

I came
to the meadow,
my love had arrived before me.
I was received
as a noble lady,
I am still happy about it.
Did he offer me kisses?
Tandaradei!
See how my lips are so red!

What I did as I laid there,
if anyone found out-
God forbid! I would be ashamed.
How he embraced me,
may no one know
but he and I
and a little bird:
Tandaradei!
who will probably keep our secret.

Johann Wolfgang von Goethe (1749-1832)

5. Zur Rosenzeit

Ihr verblühet, süße Rosen,
meine Liebe trug euch nicht,
blühet, ach! dem Hoffnungslosen,
dem der Gram die Seele bricht!

Jener Tage denk' ich trauernd
als ich, Engel, an dir hing,
auf das erste Knöspchen lauernd,
früh zu meinem Garten ging;

Alle Blüthen, alle Früchte
noch zu deinen Füßen trug,
und vor deinem Angesichte
Hoffnung in dem Herzen schlug.

5. In the time of roses

You are wilting, sweet roses,
my love has bored you.
Bloom, alas! For hopelessness
of the one whose soul is broken by grief!

I think of those days mournfully
when I hung on you, Angel,
waiting for the first buds
and going to my garden early;

All flowers, all fruits
were placed at your feet
and from your face
my heart throbbed with hope.

Friedrich von Bodenstedt (1819-1892)

6. Ein Traum

Mir träumte einst ein schöner Traum:
mich liebte eine blonde Maid,
es war am grünen Waldesraum,
es war zur warmen Frühlingszeit:

die Knospe sprang, der Waldbach schwoll,
fern aus dem Dorfe scholl Geläut' -
wir waren ganzer Wonne voll,
versunken ganz in Seligkeit.

Und schöner noch, als einst der Traum,
begab es sich in Wirklichkeit:
es war am grünen Waldesraum,
es war zur warmen Frühlingszeit,

6. A Dream

I once dreamed a beautiful dream:
I loved a fair woman;
we were in the lush forest
and it was warm springtime:

The buds burst, the brook swelled,
bells from a distant village rang -
we were full of delight,
absorbed in bliss.

And more beautiful than the dream
was reality,
it was in the lush forest,
it was warm springtime,

der Waldbach schwoll, die Knospe sprang,
Geläut erscholl vom Dorfe her -
Ich hielt dich fest, ich hielt dich lang
und lasse dich nun nimmermehr!

O frühlingsgrüner Waldesraum,
du lebst in mir durch alle Zeit -
Dort ward die Wirklichkeit zum Traum,
dort ward der Traum zur Wirklichkeit!

the stream swelled, the buds burst,
bells rang out from the distant village:
I held you tightly, I held you long,
And I will leave you nevermore!

O spring-green lush forest!
You live in me forevermore!
That is where reality became dream,
And dream became reality!

NED ROREM
"Emily's Aria" from *Our Town* – J.D. McClatchy (b. 1945)

Pulitzer Prize-winner Ned Rorem has composed more than 500 songs during his lifetime. He says that it is not the voice, but "poetry as expressed through the voice" which draws him to song. Rorem has also composed several instrumental works and two full-length operas, *Miss Julie* and of course, *Our Town*. Rorem began his studies in music as a child in Chicago, and attended Northwestern University, the Curtis Institute, and finally Juilliard, where he finished his degree. He also lived in Paris for a short time and rubbed elbows with such illustrious composers as Honegger and Poulenc.

Rorem's opera *Our Town* was premiered by Indiana University Opera Theater on February 25, 2006. The opera, based on Thornton Wilder's play of the same name, maintains the sparseness and focus on the story like the original. The play focuses on the life and times of Grover's Corners, New Hampshire, a small, stereotypical town set in the early twentieth century. The three act play shows three short periods of time in the lives of the townspeople: specifically, Emily Webb. In Act III, Emily has died and returns to her twelfth birthday as a spirit. After witnessing this day in her life, she realizes how the world takes life for granted and asks the narrator of the play, the Stage Manager, to allow her to go back to her grave.

Take me back.
Take me back up the hill.
Take me back to my grave.
Wait! One more look.

Goodbye world.
Goodbye Grover's Corners.
Mama, Papa, goodbye.
Goodbye to ticking clocks.
To Mama's hollyhocks.
To coffee and food, to gratitude.
Goodbye world.

Goodbye to ironed dresses.
Goodbye to sweet caresses.
To my wedding ring, oh everything,
Goodbye! Ah, goodbye world.

Does anybody ever realize life while they live it?
Every minute of it?
Every moment of it?
Oh earth, you are too magical
For anyone to know your miracle.

Oh, take me back!
Take me back up the hill.

FRANCIS POULENC

Francis Poulenc preferred to use the texts of friends when writing his songs, as he did with his poet friend Louise de Vilmorin. However, his one main exception was Guillaume Apollinaire. The two poets, however, have one thing largely in common: their introspective, surreal view of the world, which is a trademark of the poetry Poulenc chooses to use. Harmonically,

Poulenc strives to say more with less, choosing each chord and phrase carefully over a large amount of time: in the case of "Montparnasse," a song of only twenty lines, taking four years to perfect. Poulenc also carefully documented how he wrote each piece in his *Journal de mes mélodies* (Journal of my songs), a source that has proved invaluable for understanding his compositional techniques.

Poulenc was also a member of "Les Six," a group of French and Swiss composers dedicated to the Dadaist movement. In short, these composers created music which would challenge what was considered appropriate for Parisian concert halls, either by use of racy poetry, folk-like harmonic language, or brevity of each piece. Regardless of these unique characteristics, Poulenc was still considered in his time to be one of the best composers of French *mélodie* since the death of Fauré.

Montparnasse, FP. 127, from *Deux Mélodies de Guillaume Apollinaire*, no. 1 – Guillaume Apollinaire (1880-1918)

O porte de l'hôtel avec deux plantes vertes
Vertes qui jamais
Ne porteront de fleurs
Où sont mes fruits? Où me plantè-je?
O porte de l'hôtel
Un ange est devant toi
Distribuant des prospectus
On n'a jamais si bien défendu la vertu
Donnez-moi pour toujours une chambre à la semaine
Ange barbu vous êtes en réalité
Un poète lyrique d'Allemagne
Qui voulez connaître Paris
Vous connaissez de son pave
Ces raies sur lesquelles il ne faut pas que l'on marche
Et vous rêvez
D'aller passer votre Dimanche à Garches
Il fait un peu lourd et vos cheveux sont longs
O bon petit poète un peu bête et trop blond
Vos yeux ressemblent tant à ces deux grands ballons
Qui s'en vont dans l'air pur
À l'aventure.

Oh hotel door with two green plants -
green but never
bear any flowers.
Where are my fruits? Where am I planted?
Oh hotel door,
an angel is before you
handing out flyers.
Virtue was never so well defended.
Give me always a room for the weekly rate.
Bearded angel, you are in reality
a German lyric poet
who wants to know Paris.
You know its paving stones
with lines upon which one must not step.
And you dream
of spending your Sunday in Garches.
It is a little dreary, and your hair is long,
oh good little poet, a little stupid and too blond.
Your eyes closely resemble two big balloons
who float in clean air
to adventure.

Hyde Park, FP. 127, from *Deux Mélodies de Guillaume Apollinaire*, no. 2 – Guillaume Apollinaire

Les Faiseurs de religions
Prêchaient dans le brouillard
Les ombres près de qui nous passions
Jouaient à collin maillard

À soixante-dix ans
joues fraîches de petits enfants
Venez venez Eléonore
Et que sais-je encore

Regardez venir les cyclopes
Les pipes s'envolaient
Mais envolez-vous-en
Regards impénitents
Et l'Europe l'Europe

Regards sacrés
Mains enamourées
Et les amants s'aimèrent
Tant que prêcheurs prêchèrent

The religious protectors
preach in the fog.
The shadows around which we passed
play Blind Man's Bluff.

At seventy years
play fresh-faced children
Come come Eleanor
And who knows what else.

Look at the cyclops
The pipes fly
But you fly in
without regard
And Europe

Sacred regards
Enamored hands
Lovers loved each other
And preachers preached.

Violon, FP. 101, from *Fiançailles pour rire*, no. 5 – Louise de Vilmorin (1902-1969)

Couple amoureux aux accents méconnus
Le violon et son jouer me plaisent.

Ah! J'aime ces gémissements tendus

A couple in love with accents unknown,
the violin, and their playing please me.

Ah! I love these tender groans

Sur la corde des malaises.	on the strings of ailment.
Aux accords sur les cordes despendus A l'heure où les Lois se taisent Le cœur en forme de fraise S'offre l'amour comme un fruit inconnu.	Agreement with the strings depends on the hour at which laws are silent. The heart in the form of a strawberry offers love as a fruit unknown.

Fleurs, FP. 101, from *Fiançailles pour rire*, no. 6 – Louise de Vilmorin

Fleurs promises, fleurs tenues dans tes bras, Fleurs sorties des parentheses d'un pas,	Promised flowers, flowers held in your arms, flowers out of context.
Qui t'apportait ces fleurs l'hiver Saupoudrées du sable des mers?	Who brought you these winter flowers sprinkled with ocean sands?
Sable de tes baisers, fleurs des amours fanées Les beaux yeux sont de cendre et dans la cheminée Un cœur enrubanné de plaintes Brûle avec ses images saintes.	Sand of your kisses, flowers of wilted loves, and beautiful eyes are ashes in the fireplace and a self-pitying heart burns with these holy images.

LIBBY LARSEN
Try Me, Good King: Last Words of the Wives of Henry VIII

American composer Libby Larsen grew up in the Catholic Church, and became adept in music through singing chant in church and taking piano lessons as a child. She attended the University of Minnesota for her undergraduate, graduate, and doctoral work in composition, studying under such well-known composers as Dominick Argento, Paul Fetler, and Eric Stokes. Although her works span the gamut of ensembles and instruments, she has received acclaim for her vocal works in particular, and has worked with the likes of Frederica von Stade and Arleen Augér. In 1994, her work with Augér earned her a Grammy.

Larsen was contacted by the Marilyn Horne Foundation in 2000 to commission a work for soprano Meagan Miller, a winner of the 1999 Metropolitan Opera National Council Auditions. Larsen felt that the soprano had the capabilities to "carry off the depth" needed to successfully portray the wives of Henry VIII, and so, *Try Me, Good King* was written.

The set of five songs focuses on the first five wives of six of Henry VIII of England (1491-1547). Larsen used tunes from the time period to inspire her songs, as well as provide the melody in some instances, and cites them in the music. The texts are taken from letters, gallows speeches, and other surviving texts from the women and the King himself. King Henry VIII was born to Henry VII and Elizabeth of York in Greenwich Palace. His older brother, Arthur, Prince of Wales, was expected to take the throne, while Henry was expected to enter the Church, so little of his childhood is recorded. Arthur was married to Catherine of Aragon, daughter of Ferdinand and Isabella of Spain, when Henry was just 10 years old. However, Arthur died of illness in 1502, less than six months after the two were married. Henry's father, the King, wanted to maintain the advantageous political tie to Spain and Catherine's dowry, so fourteen months after his brother died, Henry VIII was betrothed to Catherine of Aragon, the widow of his brother and a woman five years his senior. The two were married in 1509, after receiving permission from the Pope to marry her widow's husband. The permission was given chiefly because Catherine swore that she and Arthur had never consummated their marriage because of their young age and his illness.

Catherine of Aragon (1485-1536) was pregnant a total of 6 times during her marriage to Henry VIII, although only one child, Mary, survived past infancy. The fact that she could not produce a male heir led Henry to attempt to annul his marriage to her, citing Leviticus 20:10, "If a man marries his brother's wife, it is an act of impurity; he has dishonored his brother. They will be childless." In Henry's view, a female heir was the same as childlessness, since to this point no woman had been supreme ruler of England. Therefore, Henry concluded that his twenty four year marriage to Catherine could not be legal, and Catherine must have in fact consummated her marriage to her brother, since they had not had sons. The Pope would not allow the annulment, however, because their marriage had been declared legal previously, and divorce was not legal at the time. With the urgings of his mistress, Anne Boleyn, Henry separated from the Catholic Church in 1533 by declaring his marriage with Catherine null and void and marrying his pregnant mistress Anne Boleyn in a secret ceremony. This was the beginning of the Anglican Church as we know it today. Catherine was demoted to Princess Dowager of Wales, separated from her daughter Mary, and forced to live in poverty until she died of illness in 1536, living to see three years of her former husband's marriage to his mistress. A devoutly Catholic woman, Catherine swore that she was the rightful Queen of England until her death, and fought to maintain the recognized legitimacy of her daughter as the rightful heir to the throne.

Catherine of Aragon to Henry VIII, 7 January 1536 (the day of her death)
My most dear lord, king, and husband, the hour of my death now drawing on; the tender love I owe you forces me to commend myself unto you, and to put you in remembrance of the health and welfare of your soul. My most dear lord, king, and husband, you have cast me into many calamities and yourself into many troubles. For my part, I pardon you everything, and I wish to devoutly pray God that he will pardon you also. For the rest, I commend unto you our daughter, Mary, beseeching you to be a good father unto her. Lastly, I make this vow, that my eyes desire you above all things.

Song quoted: "In darkness let me dwell," John Dowland

Anne Boleyn (c. 1501-1536) was born to a prosperous English family, although she was not born into nobility. She was a courtier in the French court during her young life, and developed a love of all things French. She returned to the English court around 1521, and had several engagements and relationships for the following few years. She was a known mistress to several married men. In 1526, she became a particular favorite of Henry VIII, although she denied him sexual intercourse, demanding that they be married and she be Queen, or he would not get to enjoy carnal knowledge of her.

Anne was known for her feisty temper and sharp tongue, and openly argued with the King in front of his subjects on several occasions. She was not well-liked by the English people, and had several enemies. When her first child was a daughter, Elizabeth, and her following pregnancies were miscarriages, Henry VIII again began to question the legitimacy of their marriage. Her enemies at court used the King's frustration about his male heir, and his growing attentions to one of Anne's ladies-in-waiting, Jane Seymour, to their advantage. Whether or not there is truth in the charges brought against her is unknown, but Anne was charged with adultery, incest, and plotting to murder the King, along with her brother and four other men, her accused lovers. All of them were found guilty and beheaded: Anne chose to be beheaded in the French style, sitting up on her knees and being killed by a sword, instead of the English axe to a bowed head. Interestingly, Anne's marriage to Henry was declared null and void before her death, yet she was still killed for adultery, one of the many blunders in judgment in the charges brought against Anne which were overlooked.

Anne Boleyn to Henry VIII, 6 May 1536
Henry's love letter to Anne Boleyn,
Anne Boleyn's execution speech, 19 May 1536
Try me, good king. Let me have a lawful trial and let not my enemies sit as my accusers and judges. Let me receive an open trial for my truth shall fear no open shame. Never a prince had a wife more loyal in all duty, never a prince had a wife more loyal in all true affection, never a prince had a wife more loyal than you have found in Anne Boleyn. You have chosen me from low estate to be your wife and companion. Do you not remember the words of your own true hand?
"My own darling, I would you were in my arms, for I think it long since I kissed you, my mistress and my friend."
Do you not remember the words of your own true hand?
If ever I have found favor in your sight, if ever the name of Anne Boleyn has been pleasing to your ears, let me obtain this request and my innocence shall be known. Let me obtain this request, and my innocence shall be cleared.
Good Christian people, I come hither to die and by the law I am judged to die. I pray God save the King.
I hear the executioner's good, and my neck is so little.

Song quoted: "If my complaints," John Dowland

Jane Seymour (1508-1537) was noted for her calm and quiet disposition, a stark contrast to the personality of Anne Boleyn. Jane gained the King's attentions in 1536 and was engaged to the King less than twenty four hours after the death of Anne Boleyn. Less than two weeks later, they were married. Whether or not Jane's quiet demeanor was her true character or simply a response to the fear she must have felt at seeing how the King's two prior wives were treated cannot be determined; however, it is clear that she entered Henry's life at a precarious point, and was lucky enough to have a son, Edward, in early October 1537. She died less than two weeks later from complications in childbirth, but was called before her death by her husband to be his "true wife," and is the only one of the six to be buried with him.

Jane Seymour to the Council, 12 October 1537
"The Tudor Rose," anonymous
Right, trusty, and Well-Beloved, we greet you well, for as much as be the inestimable goodness of Almighty God, we be delivered of a prince.
I love the rose both red and white,
to hear of them is my delight,
joyed may we be, our prince to see,
and roses three.

Song quoted: "Lo, how a rose e'er blooming," Michael Praetorius

Anne of Cleves (1515-1557) was married to Henry VIII two years after the death of Jane Seymour, leaving the King single for a period of time. During that period, many of the King's advisors were vying to suggest to him his next wife, including

Thomas Cromwell, his Chancellor. Cromwell recognized that a connection to the Duchy of Cleves, now in modern-day Germany, could be beneficial, since he had cut his ties to the Catholic Church, and therefore to any Kingdom that was still considered Catholic. Cleves, however, along with many other principalities along the Rhine, was Lutheran, which allowed for an easy alliance. After receiving a painting of Anne of Cleves, Henry consented to their marriage, but by the time he had met her in person, was already regretting his decision. Henry openly stated that he found her very unattractive, even calling her a "Flanders Mare." The two were married anyway in early 1540, but the marriage was quickly dissolved afterward. When approached by the King's advisors about an annulment, Anne wisely consented, taking on the title of the "King's Beloved Sister" for the rest of her days. Unfortunately for Cromwell, the failure of the match led to his beheading shortly after the annulment.

Anne of Cleves to Henry VIII, 11 July 1540
I have been informed by certain lords of the doubts and questions which have been found in our marriage. It may please your majesty to know that though this case be most hard and sorrowful, I have and do accept the clergy for my judges. So now, the clergy hath given their sentence. I approve. I neither can nor will repute myself for your grace's wife, yet it may please your highness to take me for your sister, for which I most humbly thank you.
Your majesty's most humble sister,
Anne, daughter of Cleves.

Song quoted: "I care not for these ladies," Thomas Campion

Katherine Howard (1521-1542) was married to Henry VIII only sixteen days after his annulment with Anne of Cleves was announced. Henry was 49, Katherine was no older than 19. The great difference in age and the King's growing waistline, weighing around 300 pounds at the time, may have put a strain on their relationship. Regardless, she was rumored to have relationships with many men during her reign as Queen, and perhaps bought their silence by giving them positions of power in her household. In particular, her relationship with Thomas Culpeper was dear to her heart, as is seen in her love letter to him, the only surviving letter she wrote. She also may have had a marriage contract with Francis Dereham prior to being married to the King. The King was informed of his wife's supposed infidelity by Archbishop Cranmer, and several of her alleged lovers, including Culpeper and Dereham, confessed to their "affairs" with Katherine after being tortured. Katherine swore until she died, however, that she was not unfaithful to the King, although she admitted that before she was married, she did at times have behavior unfitting a woman of her rank. If she would have admitted that she had a marriage contract with Dereham, her marriage would have been annulled and she would have been banished from court, but she would be spared the consequences of the charges of treason: death. She did not admit to this contract, however, and was beheaded like her first cousin, Anne Boleyn, in February 1542. Culpeper was also beheaded, and Dereham was drawn and quartered.

Katherine Howard at her execution recorded by an unknown Spaniard, 13 February 1541
God have mercy on my soul. Good people, I beg you pray for me by the journey upon which I am bound. I have not wronged the King. Brothers, I have not wronged the King, but it is true that long before the King took me, I loved Thomas Culpeper. I wish to God I had done as Culpeper wished me, for at the time the King wanted me, Culpeper urged me to say that I was pledged to him. If I had done as he wished me, I should not die this death, nor would he. God, have mercy on my soul. Good people, I beg you pray for me. I die a queen, but I would rather die the wife of Culpeper.

Song quoted: "In darkness let me dwell," John Dowland

Henry VIII went on to have one more wife, Katherine Parr (1512-1548). Katherine and Henry were married in 1543, and although many of the noble people of the court attempted to create a scandal against her, the King did not believe it and no charges were drawn. Henry VIII died in 1547 at the age of 55, severely obese and unable to move of his own accord. He also had boils across his entire body and a severely ulcerated leg caused by a jousting accident in his youth. It is likely that the cause of his death was untreated Type II diabetes, although some scholars also consider syphilis as a possible cause of death.

GIUSEPPE VERDI

"Gualtier Maldè... Caro Nome" from *Rigoletto* – Francesco Maria Piave (1810-1876)

Giuseppe Verdi was born the son of a middle-class Italian couple who dedicated themselves to his education. His father bought him a spinet, a small keyboard instrument, when he was seven: by nine, he was the local church's permanent organist. He continued studying music, as well as the typical education of classical languages and history, throughout his young life, a fact he later downplayed. In fact, he often said in his later life that he was born to peasants and taught himself music, two facts which are utter falsehoods.

By the age of 27, Verdi's first opera, *Oberto*, was performed at La Scala in Milan. Opera became the main form of composition for Verdi, writing around thirty in his lifetime. He also wrote some choral and vocal works, as well as a few instrumental, but he is best known for his operas and *Requiem*, written late in his life. Verdi is one of the most performed operatic composers,

with many of his works still being frequently performed, including such standards as *La Traviata, Rigoletto, Il trovatore, Aida, Otello,* and *Falstaff,* to name just a few from his vast pool of operatic treasures.

Rigoletto, based on Victor Hugo's play *Le roi s'amuse,* is just one of the collaborations between Verdi and librettist Francesco Maria Piave, Verdi's lifelong friend. However, Verdi and Piave fought over the libretto of *Rigoletto* during the opera's composition, because the Italian censors found it to be too racy. After some changes to the libretto, and many arguments with the censors, the libretto of *Rigoletto* was settled. Verdi fought in particular to maintain the absolute authority of the Duke in the opera, as well as maintain some sexual innuendo which he felt was necessary to the storyline.

The title character of *Rigoletto* is a hunchbacked jester in the court of the philandering Duke who holds a secret: he has a daughter. Out of fear for her virginity, he keeps her hidden away, allowing her only to go to church. However, his daughter, Gilda, meets a young student at church who then follows her back to her home. The student, who is actually the vile Duke, swears his love to her, and she reciprocates. When she asks his name, he balks and then hesitatingly replies with the false name of Gualtier Maldè. Hearing noises she assumes to be her father's return, Gilda begs the man to leave, but after he has left, swears her love to him.

Gualtier Maldè,
nome di lui si amato!
Ti scolpisci nel core innamorato!

Caro nome che il mio cor
festi primo palpitar,
le delizie dell'amor
mi dêi sempre rammentar!

Col pensier il mio desir
a te sempre volerà,
e fin l' ultimo sospir,
caro nome, tuo sarà.

Gualtier Maldè,
Name of him whom I love!
You are carved into a loving heart!

Dear name to which my heart
first throbbed,
of the delights of love
you shall remind me!

With thought my desire
will always fly to you,
and my last breath,
dear name, yours will be.

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presents

Katelyn Thompson,
classical guitar

Student of Stephen Mattingly

Saturday Afternoon
April 10, 2010
4:00 p.m.
Malcolm Bird Recital Hall

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Thank you.

PROGRAM

Deux Quadrilles

Napoléon Coste
(1805-1883)

Suite Venezolana
I. Registro
II. Danza Negra
III. Cancion
IV. Vals

Antonio Lauro
(1917-1986)

INTERMISSION

El Polifemo de Oro
I. Ben Adagio
II. Allegretto
III. Largo
IV. Ritmico e vivo

Reginald Smith Brindle
(1917-2003)

Maria

Francisco Tárrega
(1852-1909)

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Symphonic Band
Amy I. Acklin, *director*

and

University of Louisville
Wind Symphony
Frederick Speck, *director*

Sunday Evening
April 11, 2010
7:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Rocket (2007)
Steve Rouse
(b. 1953)

Australian Up-Country Tune (1905/1967)
Tab Langis, *conductor**
Percy Grainger
(1882 – 1961)
arr. Bainum

The Gypsy's Wedding Day
Tab Langis, *conductor**
Percy Grainger
arr. Ragsdale

Fantasia in G Major (1703-1707)
J.S. Bach
(1685 – 1750)
trans. Goldman & Leist

Symphony in Three Images for Winds and Percussion (1972)
Armand Russell
(b. 1932)

I. Night Music
II. Dawn Music
III. Sun Music

Circus Days (1944)
Karl L. King
(1891 – 1971)
arr. Schissel

University of Louisville Wind Symphony

Frederick Speck, *director*

Tumbao from Sinfonía No. 3 *"La Salsa"* (2005)
Roberto Sierra
(b. 1953)
trans. Mark D. Scatterday

Medium Funk Prelude (2000)
Paul Richards
(b. 1969)

Exaltatión and Orgía from Danzas Fantásticas, Op. 22 (1920)
Joaquín Turina
(1882-1949)
arr. John Boyd

First Suite in E-flat, Op. 28, No. 1 (1909)
Gustav Holst
(1874-1934)

I. Chaconne
II. Intermezzo
III. March

* In partial fulfillment of the requirements of the Master of Music degree

PROGRAM NOTES

Rocket

Steve Rouse was born in Moss Point, Mississippi in 1953. Winner of the 1987 Rome Prize, Steve Rouse has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three Al Smith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of Baker's Biographical Dictionary of Twentieth-Century Classical Musicians, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Music and Chair of the Division of Music Theory and Composition.

Rocket (2007) was commissioned by the District Five Kentucky Music Educators for the 2008 District Honor Band, who premiered the work on January 5, 2008, with David Webber conducting.

- Program notes complied by Brandon Neal

Australian Up-Country Tune

Percy Grainger (1882-1961) was an Australian-born composer; however his youth was spent in Europe. In 1914, he immigrated to the United States to avoid pressure to enlist during the war. During his life he was recognized as both a revered pianist as well as a gifted composer. One of Grainger's distinctive compositional qualities is his incorporation of folk tunes from around the world into his own compositions.

The *Australian Up-Country Tune* (1905) melody has been used and reused by Grainger in a variety of settings. The original 'Up-Country Song' was composed in 1905. It has also been used in his *Colonial Song, The 'Gumsuckers' March*, and a choral version sung at his own wedding with the title *To a Nordic Princess*. The vocal version of this melody was sung to syllables rather than full words, as Grainger noted that music had its own message and soul, and would be weakened by separate concrete meanings suggested in a text. He believed that singing on vowels or random syllables was a natural musical instinct. Grainger thought it was deceptive to sing like the voice of an instrument but rather that all melodic playing on instruments is an extension of vocal music. It was Grainger's intent to share an Australian country feeling similar to how Stephen Foster captured the American landscape.

The Gypsy's Wedding Day

The Gypsy's Wedding Day was a popular song of the Lincolnshire singers in the early 1900's. During the height of Grainger's career, he toured and recorded many of the area's folksongs. Among his favorite folksingers was Joseph Taylor, who recorded this work on wax cylinders. The performance was later released on the 1972 LP "Unto Brigg Fair." Originally scored for SATB chorus, this adaptation, by Chalon

Ragsdale, retains the four distinct parts, but is voiced throughout the ensemble.

- Program notes written by Tab Langis.

Fantasia in G Major

Johann Sebastian Bach was born in 1685 in Eisenach, Germany. He was born into a musical family and began musical studies with his brother at the age of ten. In 1703, Bach took the position of organist at a church in Arnstadt. He stayed for only four years, moving to Weimar in 1707 where he became the concertmaster and court organist. In 1717, Bach moved to Kothen to be Prince Leopold's Kapellmeister. He maintained this position for eight years until 1723, when he was appointed to St. Thomas's Lutheran Church in Leipzig. He stayed in Leipzig until his death in 1750.

Fantasia in G Major was composed during Bach's four year stay in Arnstadt (1703-1707). It is one of his early pieces and has many suspensions and dissonances. Although it was originally written for organ, the harmony and five-part polyphony work quite well with the wind band. This piece was transcribed for modern wind band in 1957 by Goldman and Leist.

- Program notes written by Kinsey Whearty

Symphony in Three Images for Winds and Percussion

Armand Russell was born in Seattle, Washington in 1932. He attended the University of Washington and the Eastman School of Music and studied composition with George McKay, John Verrall, Bernard Rogers, and Howard Hanson. He has performed on double bass professionally in several symphony orchestras and concert bands. His compositions have been played by symphony orchestras and leading bands throughout the United States. He recently retired from teaching theory and composition at the University of Hawaii in Honolulu.

Symphony in Three Images (1972) was conceived in the small village of Muna in Yucatan and completed in Mexico City. The three sections of the piece—night, dawn, and sun—are approached as metaphors paralleling musical processes. **Night Music** establishes a nocturnal image that is interrupted by various disquieting moments. Woodwinds and muted brass appear in the early portion of the movement and lead to an impassioned middle section. Tranquil qualities return with a lyric flute solo and the nocturnal sounds from the beginning. **Dawn Music** presents a continuous, organic change from the nocturnal to the brightly lighted. This process involves gradual expansion of resisters, increasing intensity, rhythmic evolution, and growing brilliance of instrumental colors. Solo trumpets and trombones gain increasing prominence as the image of growth and expansion develops. **Sun Music** centers upon the image of alternating benevolent and malevolent forces. Recurrent sections of exuberance and benevolent energy alternate with threatening and forceful digressions. The strong rhythmic emphasis of the digressions is finally replaced by more lyric treatment as the expansive conclusion evolves.

- Program notes compiled by Leah Fowler

Circus Days

Born in February 1891 in Paintersville, Ohio, Karl L. King became one of the legendary bandmasters and composers of marches alongside John Philip Sousa and Henry Fillmore. King began playing in many touring circus bands at the age of 19 as a baritone player. While performing with the Barnum and Bailey Circus, he composed one of his most popular marches, *Barnum and Bailey's Favorite* (1913). In 1920, King became the leader of the very Sousa-style Fort Dodge Military Band; a position he held for 38 years. In 1938, he became President of the American Bandmasters Association and Honorary Life President from 1967 until his death in 1971. During his lifetime, Karl King composed over 280 works and achieved great respect and helped mold the American music march style.

Circus Days (1944) was composed to reminisce the days when King performed in circus bands, and was arranged by the avid Sousa scholar, Loras Schissel. In his conductor notes, Schissel writes "each conductor will find his or her 'correct' tempo for this work." The piece can be performed at a bright march tempo or a very fast *galop* with sharp contrasts in dynamics. The piece is dedicated by King to his trumpeter friend Gerald "Jerry" Huffman.

- Program notes written by Tyler Polston

Tumbao* from Sinfonia No. 3 *"La Salsa"

Puerto Rican and Afro-Cuban dance rhythms energize both surface and depth in the music of Roberto Sierra. Further, vivid orchestrational color magnifies both harmony and line. It is, as Sierra states, "how I hear music: in technicolor, not black and white." The *Tumbao* is based on a rhythm figure typically exchanged between congas and bass, however, in Sierra's realization, rhythms and riffs are woven into layers of fascinating counterpoint. *Sinfonia No. 3* was commissioned by the Milwaukee Symphony, Andreas Delfs, Music Director and subsequently transcribed for wind ensemble by Mark Scatterday, Director of the Eastman Wind Ensemble.

Medium Funk Prelude

When one thinks of "funk," a kind of dancing amalgam of soul, jazz and rhythm & blues comes to mind. However, Richard's *Medium Funk Prelude* sifts all of this through yet another filter resulting in a polished, urbane, almost techno syntax. According to the composer, "*Medium Funk Prelude* is a brief dance in which a small group of figures are transformed and tossed about the ensemble. The title comes from thumbing through a jazz fake book, where tunes are given tempo markings such as slow swing, fast samba, or medium funk." What is striking is that Richard's work, with clear homage to the funk genre, still expresses itself in a form that emerges from remarkably transparent and at times, complex musical textures.

Exaltatión and Orgía from Danzas Fantásticas, Op. 22

Danzas Fantásticas, Op. 22 reveals Joaquín Turina's Spanish heritage through the complexion of musical origins in Seville and Madrid, infused with a Parisian sensibility reflecting an impressionist sentiment from the influence of the music of Ravel and Debussy that he experienced during his near decade of study in Paris. Originally written in 1920 for solo piano, the work was also subsequently orchestrated by the composer, then later arranged in a wind band version by John Boyd. Its orchestrational allure deftly reminisces colors heard in the composer's 1913 symphonic poem, *La Procesión du Rocio.*

First Suite in E-flat, Op. 28, No. 1

The First Suite in E-flat by Gustav Holst appropriately wears the mantle of British wind band masterwork. Written in 1909, it is most likely that the work was composed for the Festival at the People's Palace, Mile End, London. However, history documents a gulf of years until the actual premiere on June 23, 1920 at Kneller Hall by the Royal Military School of Music Band. The term Military Band, in the British parlance of the day, simply differentiated a wind band with instrumentation of woodwinds, brass and percussion from the standard British Brass Band. Most significant about the music itself is the fact that it is "absolute" music. That is, the music relies solely on the composer's original motives, themes and development. In this work, the material for each movement is derived from the intervallic motives first heard in the opening "ground bass" of the first movement.

University Symphonic Band

Amy I. Acklin, *director*

Piccolo

Baely Slaton	Louisville, KY

Flutes

Sarah Carney †	Louisville, KY
Mary Falter	Louisville, KY
Jenna Hemmelgarn	Scottsburg, IN
Samantha Froehlich	Stafford, VA
Robyn Welch	Huntington, WV

Oboes

Jillisa Kiggins †	Louisville, KY
Sarah Lempke	Eric, PA

Clarinets

Jennifer Spainhour †	Floyds Knobs, IN
Adrienne Roos †	Evanston, IN
Jared Bottom	Louisville, KY
Luke Harrison	Louisville, KY
Cody Robbins	Goshen, KY
Ellen Trammel	Lexington, KY
Jennifer Brown	Indianapolis, IN
Cambron Little *	Owensboro, KY

Bass Clarinet

Michael Burkhead	Louisville, KY

Bassoons

Jackie Royce *	Louisville, KY

Alto Saxophones

Kimberly Kennedy †	Cynthiana, KY
Ian Van Lierop	Edgewood, KY

Tenor Saxophone

Leah Fowler	Dover, AR

Baritone Saxophone

Joshua Warren *	Louisville, KY

Horns

Elizabeth Metzger †	Henderson, KY
Aaron Coomer	Seymor, IN
Justin Warner	Medford, OR
Tyler Taylor	Louisville, KY

Trumpets

Halston Soder †	Madisonville, KY
Daniel Feiselman	West Monroe, LA
Gabe Wartman	Ft. Mitchell, KY
Jaephus Craig	Radcliff, KY
Chris Ginder	Radcliff, KY
Shaun Shotwell	Mt. Gilead, OH
Katie Raynor	Louisville, KY
Chad Ward	Oldham County, KY

Trombones

Cory Zilisch †	Radcliff, KY
Brandon Etienne	Owensboro, KY
Meredith Salley	Newburgh, IN
Tab Langis*	Merrimack, NH

Euphoniums

Daniel Peterson †	Henderson, KY
Chris Dye	Oldham County, KY
Patrick Albert	Palmyron, IN

Tuba

Bryen Warfield †	Indianapolis, IN
Kinsey Whearty	Roundup, MT
Tyler Polston	Elizabethtown, KY
Brandon Neal	Louisville, KY
Alethia Edwards	Louisville, KY

Percussion

Lauren Whitcomb †	Nashville, TN
Tony Johnson	Louisville, KY
Amanda Roberts	Clarksville, IN
Megan Samples	Mt. Sterling, KY
John Carey	Arlington, OH
Sam Rouster	Ft. Mitchell, KY
Jimmy Weixler	Louisville, KY

Double Bass

Andrew Witten *	Louisville, KY

† principal
* guest performer

University Wind Symphony

Frederick Speck, *director*

Piccolo

Kaila Washington	Louisville

Flutes

Jennifer Van Wie *†	Louisville
Lauren Cannady	Crestwood
Michelle Schapmire	Vine Grove

Oboes

Teil Buck *	Louisville
Alexandria Langella	Nashville, TN

Clarinets

Dylan Lloyd *	Louisville
Robert Acosta	Edgewood
Danny Sogar	Florence
Samantha Holman	Louisville
Megan Ball	Harlan
Kathryn Randall	Louisville
Jessica Lynn	Hartford

Bass Clarinet

Alex Ravtiz	Fort Myers, FL

Bassoons

Jackie Royce *	Louisville

Alto Saxophones

Trent Barrick *	Glasgow
Ryan Olexa	Lombard, IL

Tenor Saxophone

Josh Warren	Louisville

Baritone Saxophone

Cambron Little	Owensboro

Horns

Kate Swope *†	Decatur, IL
McKenna Hynes	Buckner
Emma Keller	Sheldon, VT
Ian Wolfe	Lawrenceburg
Ben Taylor	Shelbyville

Trumpets

Michael Teglasi *†	Mt. Sinai, NY
Steven Cochiarella †	Heltonville, IN
Todd Mullins	Louisville
Jon Louden	LaGrange
Robbie Elliott	Lexington

Trombones

Ian Gregory *	Centerfield
Tab Langis †	Merrimack, NH
Irene Andhika	Stafford, VA

Bass Trombone

Joe Murrell	Radcliff

Euphoniums

Matt Byrum *	Louisville
Bill Rossman	Hopkinsville

Tuba

Adam Edwards *	Prospect
Chris Schmidt *†	Brandenburg

Percussion

Sam Rouster *	Ft. Mitchell
Rodney Younger	Indianapolis, IN
Jimmy Weixler	Louisville
Elena Michels	Ft. Mitchell

Double Bass

Felice Howard	Indianapolis, IN

Piano

Nick Blain †	Louisville, KY

Harp

Lydia Falconnier	Knoxville, TN

* principal
† graduate student

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Early Music Ensemble

Directed by Jack Ashworth

&

University New Music Ensemble

Directed by Frederick Speck

Old is New/New is Old

Monday Evening
April 12, 2010
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Early Music Ensemble

Mostly Machaut
Music of Medieval France

Kyrie from *Messe de Nostre Dame* — Guillaume de Machaut
performed alternatim with *Kyrie Fons bonitatis* — (c.1300-1377)

Kyrie eleison	Lord have mercy
Christe eleison	Christ have mercy
Kyrie eleison	Lord have mercy

singers

Quant je suis mis — Machaut

1. Quant je suis mis au retour
De veoir ma dame,
Il n'est peinne ne dolour
Qui j'aie, par m'ame.
Dieus! c'est drois que je l'aim,
sans blame,
De loial amour.

2. Sa biaute, sa grant doucour
D'amoureuse flame,
Par souvenir, nuit et jour
M'esprent et enflame.
Dieus! etc.

3. Et quant sa haute valour
Mon fin cuer entame,
Servir la weil sans folour
Penser ne diffame.
Dieus! etc.

1. When I have set out to return
To see my lady,
There is no pain or sadness
That I feel, by my soul.
O God! It is right that I love her
blamelessy
With true love.

2. Her beauty, her great sweetness
With the flame of love
Through memory, night and day
Seizes me and inflames me.
O God! etc.

3. And since her highest worth
Pierces my tender heart,
I desire to serve her without a frivilous
Thought or dishonorable.
O God! etc.

Rob Carlson, Chloe Richards & Josh Hamilton
with singers

Amours me fait desirer

Machaut

1. Amours me fait desirer
Et amer;
Mais c'est si folettement
Que je ne puis esperer
Ne penser
N'ymaginer nullement

Que le dous viaire gent
Qui m'esprent
Me doie joie donner,
S'Amours ne fait proprement
Tellement
Que je l'aie sans rouver.

2. S'ay si dur a endurer
Que durer
Ne puis mie longuement;
Car en mon cuer vueil celer
Et porter
Ceste amour couvertement,

Sans requerre aligement,
Qu'a tourment
Vueil mieus ma vie finer.
Et si n'ay je pensement
Vraiement
Que je l'aie sans rouver.

3. Mais desirs fait embraser
Et doubler
Ceste amour si asprement
Que tout m'en fait oublier,
Ne penser
N'ay fors a li seulement;

Et pour ce amoureusement
Humblement
Langui sans joie gouster.
S'en morray, se temprement
Ne n'assent
Que je l'aie sans rouver.

1. Love makes me desire
and love;
But so foolishly
That I can in no wise hope
Or think
Or imagine

That the fair, sweet face
Of which I am enamoured
May give me joy,
Unless Love herself arranges things
So
That I may have it without asking.

2. I have such hardship to endure
That I cannot last
Any longer;
For in my heart I wish to conceal
This love and carry
It secretly,

Without asking for any relief,
For in torment
I prefer to end my life.
And yet I do not think
Seriously
That I may have it without asking.

3. But desire enflames
And doubles
This love so violently
That it makes me forget everything,
And I have no thought
But for love alone;

And therefore lovingly,
Humbly,
I languish without having tasted joy.
And so I shall die, unless it is soon
Agreed
That I may have it without asking.

Joe Sohler
with organetto, harp, recorder & gamba

Nota — anon (13th c.)
from London BL Harley 978

recorder, harp, psaltery & organetto

Verbum caro factum est (first setting) — anon (14th c.)

Verbum caro factum est	The word is made flesh
De virgine Maria	By the Virgin Mary.
In hoc anni circulo,	In this rounding of the year
Vita datur seculo.	Life is given to the world.
Nato nobis parvulo	A little boy is born to us
de virgine Maria.	by the Virgin Mary.

sopranos & altos

Verbum caro factum est (second setting) — anon (14th c.)

Verbum caro factum est	The word is made flesh
De virgine Maria	By the Virgin Mary.
Ab angelis psallitur,	The angels sing,
Gloria, pax dicitur,	Glory and peace they say,
Pastoribus queritur	The shepherds tremble
cum virgine Maria.	with the Virgin Mary.

tenors & basses

Ave verum corpus — anon (14th c.)

Ave verum corpus	Hail, true body,
Natum de Maria virgine	Born of the Virgin Mary:
Vere passum immolatum	Truly suffered,
In cruce pro homine,	Died on the cross for mankind:
Cujus latus perforatum	From whose piercéd side
Vere fluxit sanguine	Flowed water and blood.
Esto nobis praegustatum	Be for us a foretaste
Mortis in examine.	of death in the last hour.

singers

De petit po — Machaut

organetto, harp, recorder & gamba

La quinte estampie real — anon (13th c.)
from Paris BN fonds français 844

flute, recorders & rebec

Rose, liz, printemps — Machaut
De fortune me doy pleindre — Machaut

flute, recorders & organetto

Douce dame jolie

Machaut

Douce dame jolie,	Sweet lovely lady,
Pour Dieu ne penses mie	For the love of God, do not suppose
Que nulle ait signourie	That anyone has dominion
Seur moy fors vous seulement.	Over me but you alone.
Qu'ades sans tricherie	You have I ever without guile
Chierie	Cherished
Vous ay et humblement	And humbly
Tous les jours de ma vie	All the days of my life
Servie	Served
Sans vilein pensement.	With no ignoble thought.
Helas! Et je mendie	Alas! I am deprived
D'esperance et d'aie;	Of hope and help;
Dont ma joie est fenie,	For my joy is ended
Se pite ne vous en prent.	If you have no pity.
Douce dame jolie, etc.	Sweet lovely lady, etc.
Mais vo douce maistrie	But your sweet mastery
Maistrie Masters	
Mon cuer si durement	My heart so severely
Qu'elle le contralie	That my heart is tormented
Et lie	And bound
En amours tellement	So much in love
Qu'il n'a de riens envie	That it has no desire
Fors d'estre en vo baillie;	Except to be in your keeping;
Et se ne lie ottrie	And yet it is not granted
Vos cuers nul aligement.	By your heart any relief.
Douce dame jolie, etc.	Sweet lovely lady, etc.
Et quant ma maladie	And since my malady
Garie	Cured
Ne sera nullement	Will never be
Sans vous, douce anemie,	Without you, sweet enemy,
Qui lie	Who rejoice
Estes de mon tourment,	In my torment,
A jointes mains deprie	With joined hands I beseech
Vo cuer, puis qu'il m'oublie,	Your heart, since it ignores me,
Que temprement m'ocie,	That it shortly kill me
Car trop langui longuement.	For I have too long languished.

Chloe Richards, Joe Sohler & Nick Pappe
with ensemble

Agnus Dei from Messe de Nostre Dame Machaut

Agnus Dei, qui tollis peccata mundi, Miserere nobis. (2x)	Lamb of God, Who takes away the sins of the world, Have mercy on us. (2x)
Agnus Dei, qui tollis peccata mundi, Dona nobis pacem.	Lamb of God, Who takes away the sins of the world, Grant us peace.

The University of Louisville Early Music Ensemble Personnel

Instrumentalists

Jack Ashworth, *rebec, recorder, viola da gamba, organetto*
John Aurelius, *recorder, flute*
Rob Carlson, *tenor soloist*
Arielle Dyda, *recorder*
Joshua Hamilton, *tenor soloist*
Mary Hamilton, *recorder*
Michale Hill, *harp*
Theresa Luebbers, *recorder, psaltery*
Nick Pappe, *bass soloist*
Chloe Richards, *soprano soloist*
Joe Sohler, organetto, *tenor soloist*

Singers

John Aurelius	Michael ben-Avraham
Rob Carlson	Charlyn Dumm
Arielle Dyda	Thomas Eastham
Austin Echols	Christopher Fargen
Tyler Fritts	David Graeser
Armistead Grandstaff	Karen Griffin
Zach Groves	Adriana Guzman
Joshua Hamilton	Mary Hamilton
John Hausmann	Kyung-Ouk Ko
Theresa Luebbers	Nick Pappe
Chloe Richards	Joe Sohler
Charles Todd	Joey Todd
Amber Whittaker	Sasha Wiseman

Rehearsal assistants: Joe Sohler & Kyung-Ouk Ko

New Music Ensemble

Monologue with Ad Schbeg from Monologues of the Unicorn (1977-80)
Einojuhani Rautavaara (b. 1928)
Joey Crane, guitar

Circulo Magico (1997) — Sergio Assad (b. 1952)

Mary Falter, *flute*
Parker Scinta, *guitar*

from *Four Salon Songs* (1992)
Habanerina — Sydney Hodkinson (b. 1934)

Jennifer Van Wie, *flute*
Nick Blain, *piano*

Monologue with JSB
Joey Crane, guitar

Equinox (1995) — Toru Takemitsu (1930-96)

Andrew Rhinehart, *guitar*

Bad Boy (1961, rev. 1993) — Toru Takemitsu

Joey Crane, Grant Powell & Andrew Rhinehart, *guitars*

A Sad Paven (for these distracted tymes) — Peter Maxwell Davies (b. 1934)

Kaitlin Doyle & Aaron Neuman, *violins*
Michael Hill, *viola* John Marietta, *violoncello*

Monologue with Claude-Achille
Joey Crane, guitar

Renaissance Scottish Dances (1973) — Peter Maxwell Davies

1. Intrada
2. Currant
3. Sweit smylling Katie loves me
4. Last time I came over the Mure
5. Ane Exempill of Tripla
6. Remember me my deir
7. Almayne

Mary Falter, *flute* Robert Acosta, *clarinet*
Jason Palamara, *violin* John Marietta, *violoncello*
Joey Crane & Grant Powell, *guitars*
Elena Michel, *percussion*
Tab Langis, *conductor*

Monologue with Igor
Joey Crane, guitar

from *Beneath the Canopy* (1995) — Philip Parker (b. 1953)

The Forest Beckons and Python Dance

Jennifer van Wie, *flute*
Rodney Younger, *percussion*

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School of Music
University of Louisville
Presents

String Chamber Ensembles

Monday Evening
April 12, 2010
7:00 p.m.
Bird Hall

String Quartet in F Major — Maurice Ravel (1875 - 1937)
Vif et Agite

Kate Doyle and Aaron Neumann, violins
Michael Hill, viola
John Marietta, cello

Serenade, Op. 5 — Julius Klengel (1859-1933)
Andantino

Luke Darville, Laurel Yoder, Chelsea Getty and Ryan Snapp, cellos

String Quartet in F Major, Op.18, No. 1 — Ludwig van Beethoven (1770-1827)
Allegro con brio

Katie Tyree and Brittney Washam, violins
Alison Simpson, viola
Lindsey Becker, cello

Trio in E Minor — Niccolo Dothel (1721-1810)
Allegro

Rebekah Markoski, Courtney Morrison and Hannah Chalk, violins

2010: A Bass Odyssey — Jake Siener (b. 1988)

Quartet for Double Basses — Joseph Lauber (1864-1952)
Andante espressivo

Matthew Boothe, Jake Seiner, Andrew Witten and Eli Raines, double basses

Terzetto in C Major, Op. 74 — Antonin Dvorak (1841-1904)
Scherzo and Trio

Courtney Schisler and Jacob Head, violins
Lauren Henley, viola

Duo, Op. 7 — Zoltan Kodaly (1882-1967)
Allegro serioso, non troppo

Mike Lambert, violin
Byron Farrar, cello

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Gabrielle Boguslaw, *violin*

Student of J. Patrick Rafferty

with

Nicole Boguslaw, *cello*
Robert Boguslaw, *piano*

Student Recital

Tuesday Evening
April 13, 2010
8:30 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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Thank you.

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PROGRAM

Trio V. Op. 70. No. 1
Allegro vivace e con brio

Ludwig van Beethoven
(1770-1827)

Gabrielle Boguslaw, *violin*
Nicole Boguslaw, *cello*
Robert Boguslaw, *piano*

Cello Suite No. 3 in C Major, BWV 1009
Prelude

Johann Sebastian Bach
(1685-1750)

Nicole Boguslaw, *cello*

Cello Concerto in B minor, Op. 104
Allegro
Adagio ma non troppo
Finale: Allegro moderato-Andante-Allegro Vivo

Antonin Dvořák
(1841-1904)

Nicole Boguslaw, *cello*
Robert Boguslaw, *piano*

INTERMISSION

Violin Sonatina in G Major, Op. 100
Allegro risoluto
Larghetto
Scherzo: Molto vivace
Allegro

Antonin Dvořák

Robert Boguslaw, *piano*

Violin Partita No. 2 in D minor, BWV 1004
Sarabande
Gigue

Johann Sebastian Bach

Violin Concerto No. 1 in G minor, Op. 26
Finale: Allegro energico

Max Bruch
(1838-1920)

Robert Boguslaw, *piano*

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Contemporary Jazz Ensemble

Directed by Chris Fitzgerald

Tuesday Evening
April 13, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
Thank you.

ENSEMBLE PERSONNEL

Ryan Sanders, *alto sax* Jon Hogan, *tenor sax*
Noah Barker, *piano*
John Arstingstall & Alim Nastaev, *guitars*
Saulo DeAlmeida, *bass* Zack Kennedy, *drums*
Chris Fitzgerald, *director*

PROGRAM

Nothing Personal

Michael Brecker
(1949-2007)

Armando's Rhumba

Chick Corea
(b. 1941)

Three Quartets (1981)

Chick Corea

Quartet No. 1

Quartet No. 3

Quartet No. 2, Part 1
(Dedicated to Duke Ellington)

Quartet No. 2, Part 2
(Dedicated to John Coltrane)

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The Louisville Jazz Society
Jamey Aebersold Jazz
ear X-tacy
91.9 WFPK

Duet:

Louisville Public Media
Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Ensemble:

Brenzels
Carmichael's Bookstore
Connie Albrecht, realtor
Falk Audio
Fish House
Guitar Emporium
Heine Brother's Coffee
Horton's Hardware
Keith's Hardware
Louisville Federation of Musician's
Louisville Urban League
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Otter Distributors
Smoketown USA
T-Shirt Designs
UofL Dining Services
Veranese
Walker & Kays

Combo:

Martin Kasdan, attorney
Martin Kasdan, writer

Trio:

Douglas G. Ahrens, DMD
Amlung Law
Big Rock Jazz Fest
Clifton's Pizza
Colonel Quick
Comedy Caravan
Conrad Music
Don Wilson Music
Doo Wop Shop
Driscoll Enterprises
Eyedia
Gray's Bookstore
Jack Fry's
Ken Towery
Kentucky Center
Masterson's Restaurant
Mel Owen Music
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University Of Louisville

Grawemeyer Players

April 14, 2010

Comstock Concert Hall

(No Program Provided)

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Alison Simpson, *viola*

Student of Chien-Ju Liao

with

Dr. Krista Wallace-Boaz, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Wednesday Evening
April 14, 2010
6:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Romance Oubliée for Viola and Piano

Franz Liszt
(1811-1886)

Märchenbilder (Fairy Tales) for Viola and Piano

I. Nicht schnell
II. Lebhaft
III. Rasch
IV. Langsam, mit melancholischem Ausdruck

Robert Schumann
(1810-1856)

The Essence of Ali Rose

Carl Michel
(b. 1988)

Viola Sonata Op. 147 in C minor

I. Moderato
II. Allegretto
III. Adagio

Dmitri Shostakovich
(1906-1975)

PROGRAM

Romance Oubliée for Viola and Piano

Franz Liszt
(1811-1886)

Märchenbilder (Fairy Tales) for Viola and Piano

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Viola Sonata Op. 147 in C minor

I. Moderato
II. Allegretto
III. Adagio

Dmitri Shostakovich
(1906-1975)

PROGRAM NOTES

Romance Oubliée for Viola and Piano **Franz Liszt**

Hungarian composer Franz Liszt had quite a reputation as a pianist; you might even go so far as to say he was a piano rock-star in his day. The idea of a viola piece by Liszt seems foreign then, for the two are rarely, if ever, actually heard in the same sentence. As it turns out, this is a reworked version of an earlier composition that Liszt wrote, and it was not written just for viola. Liszt also scored versions for violin, cello and not surprisingly, solo piano. Though, as time has proven the viola version is the most popular choice, it does not hold a place in standard repertoire for either the viola or Liszt.

The beginning piques the interest of the listener because there is no melody for the ear to immediately latch onto. The unaccompanied viola plays a simple motif that is almost immediately developed. The introduction eventually finds its way to a melody, when the piano also enters. This short piece is expressive yet simple in texture. After playing the cadenza, the viola accompanies the piano with arpeggios for the remainder of the piece, reversing the roles of soloist and accompanist. It ends simple and softly.

Märchenbilder (Fairy Tales) **for Viola and Piano** **Robert Schumann**

Look no further than Schumann to find a composer who embodies all the ideals of Romanticism. The Romantic era of the nineteenth century emphasized individual expression and breaking with the more strict musical conventions and rules associated with the Classical period. Music became more emotional and dramatic, often shifting these emotions on a moment's notice. The titles of the movements are even good representatives of the Romantic period; "Not Fast," "Lively," "Rushed," and "Slowly, with melancholy."

The first movement is rich in texture and full-bodied. The second movement is like a march (or a galloping horse is what comes to mind); it is energetic, playful, heroic, and saturated with double stops and dotted rhythms. This movement is quite repetitive as well, not only in phrases but also rhythmic patterns. The third movement, "Rasch," is like a storm. The viola has rapid triplet sixteenth notes on the lower strings, creating an unsettling and nervous ambiance. "Rushed" is a very deserved title for this movement. The last movement, however, is soft, deep, and slow. It is much more reflective than the other movements.

The Essence of Ali Rose

Carl Michel

Carl Michel is a close and dear friend of mine. *The Essence of Ali Rose* is the first piece for viola that Carl has written and it is dedicated to me. I feel honored to premiere this piece tonight, and am forever grateful for the beautiful piece that he has written me. We have immensely influenced each other's lives and Carl knows me extremely well. This piece captures many of the musical ideas and qualities that stay true to Carl's compositional style while suiting much of my musical taste as well. It is tranquil, peaceful, slow, thoughtful, beautiful, and open. You will hear quite a few fifth and sixth double stops. The texture is thin which allows the listener to distinguish and hear the musical lines and harmonies with greater ease. It also creates a sense of ease in the listener by its simplicity. In writing this piece, Carl was concerned that he was making it "too simple," to which I replied, "the 'easiest' (so to speak) music is often some of the hardest." The opening viola motive is a recurring idea heard throughout the piece. During one part of the viola solo, you will hear the drone of the D-string and just barely be able hear other notes; an effect that is intended to sound like a whisper or the faint sound of wind chimes in a soft breeze. Even when the music's texture becomes a little thicker and the viola attacks notes with more power the openness of the sound remains, continuing the use of fifths and an open D-string drone. After a short cadenza near the end, the viola concludes the piece with an open fifth, held until it fades to nothing.

Carl Michel studied music composition at U of L for two years under the direction of John Ritz and Steve Rouse before leaving due to medical reasons. This is the first piece written since his departure in late 2008.

Viola Sonata Op. 147 in C minor

Dmitri Shostakovich

Shostakovich had a difficult life as a composer. In communist Russia under Stalin, all forms of art were heavily censured and anything perceived as "unpatriotic" could result in severe punishment. Consider that this was a man living with a packed suitcase under his bed, ready for the moment that his restrained yet extremely subtle musical "rebellion" could mean the end of his musical career or even his life. It's not surprising, then, that music by Shostakovich is multidimensional. On one level it can be quite humorous, dance-like, and quirky, but on another level, that light exterior only tries to euphonize the real satirical nature of his music.

Towards the end of his life Shostakovich suffered from poor vision and arthritis, the effects of which can be seen in the sparse texture of his later pieces. *Viola Sonata in C minor* proved to be the last piece that Shostakovich wrote, finishing it literally days before his death. He dedicated it to violist

Fyodor Druzhinin who premiered the piece in October of 1975, a few of months after the composer's passing. Druzhinin was told by Shostakovich that "the first movement is a novella, the second a scherzo, and the Finale is an adagio in memory of Beethoven; but don't let that inhibit you. The music is bright, bright and clear." Indeed, the notes are clear and resonant, but the dissonances and intensity of the music at times infer something a little less bright.

The first movement begins with open string pizzicato in the viola. The texture is sparse, open, and uncomplicated; this, along with the pizzicato, works as a unifying element throughout the entire sonata. Often there is a dry, transparent and mysterious quality to the melody, which at the same time slowly builds anticipation and intensity until it finally climaxes on some high and rich notes.

The second movement (Allegretto) is a scherzo, which means that it is more energetic and playful because it is a dance movement. Even so, it is still heavy and even somewhat sarcastic. The notes are sharp and articulate. Near the middle of the second movement, the viola has a cadenza-like passage with no piano. It is dramatic, loud, and powerful and expresses a sort of struggle. Listen carefully, because a slightly different version of this solo is heard again at the beginning of the third movement.

Reflective and thoughtful, the third movement (Adagio) is serene. It briefly quotes Beethoven's Moonlight Sonata, particularly with the arpeggios in the piano part. It is the longest of the three movements and the most expressive. Like both the first and second movements, it ends softly, anticlimactic, and unresolved.

UNIVERSITY OF
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University Violin Studio

Students of J. Patrick Rafferty
&
Brittany MacWilliams

Wednesday Evening
April 14, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Seitz Concerto no. 1 in D Major, Op. 7
Allegro moderato

Friedrich Seitz
(1848-1918)

Hannah Chalk, *violin*
Drew Foley, *piano*

Concerto in G Major, K 216
Allegro

W. A. Mozart
(1756-1791)

Jacob Head, *violin*
Chris Smallwood, *piano*

Sonatina no. 1 in D Major, Op. 137, no. 1
Allegro molto

Franz Schubert
(1797-1828)

Ashley Wolf, *violin*
Mary Wolf, *piano*

Concerto in E Major
Allegro

J. S. Bach
(1685-1750)

Courtney Schisler, *violin*
Chris Smallwood, *piano*

Concerto no. 4 in D Major, K 218
Allegretto — W. A. Mozart

Nathan Chapman, *violin*

Partita in E Major, BWV 1006
Preludio — J. S. Bach

Steven Kinnamon, *violin*

Partita in E Major, BWV 1006
Loure — J. S. Bach

Brittney Washam, *violin*

Partita in E Major, BWV 1006
Gavotte en Rondeau — J. S. Bach

Catherine Tyree, *violin*

Partita in E Major, BWV 1006
Bourree — J. S. Bach

Courtney Morrison, *violin*

Concerto in G major
Finale: Allegro — Franz Joseph Haydn (1732-1809)

Rebekah Markoski, *violin*
Chris Smallwood, *piano*

Concerto no. 1 in D Minor
Allegro moderato — Henryk Wieniawski (1835-1880)

Michael Lambert, *violin*
Adrienne Fontenot, *piano*

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Thursday, April 15, 2010
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

York Hoeller

winner of the 2010 Grawemeyer Award for Music Composition

German composer York Hoeller is best known for fusing together live and electronic sounds and incorporating modernist techniques, references to romanticism and French-influenced orchestration into his works.

Born in Cologne in 1944, he was a music professor at Cologne University of Music, where he previously studied composition, electronics, piano and conducting. He studied philosophy and musicology at the University of Cologne.

His pieces for acoustical instruments and electronic media have been performed by major ensembles such as the Chicago Symphony, Ensemble InterContemporain in Paris and the London Sinfonietta and championed by eminent conductors such as Daniel Barenboim and Pierre Boulez.

In the mid-1970s, he began composing at the Paris Institut de Recherche et Coordination Acoustique/Musique, an organization devoted to avant garde electro-acoustical music. In 1990, after becoming director of West German Broadcasting Corp.'s electronic studio, he began developing "gestalt composition," a method of writing music that orders one or more musical elements in a fixed series.

Hoeller's 1989 opera, "Der Meister und Margarita," which premiered at the Opera de Paris Palais Garnier, is based on a Russian novel by Mikhail Bulgakov about the devil's visit to the Soviet Union. The same book also is said to have influenced Salman Rushdie's novel "The Satanic Verses" and inspired Mick Jagger of the Rolling Stones to write "Sympathy for the Devil." The six movements of Hoeller's winning piece, "Spheres," ("Sphaeren" in German) are "Song of the Clouds," "Wind Chime," "Layers of Earth," "Rain Canon," "Fireworks" and "Mourning of the Spheres."

Besides earning the Order des Arts et des Lettres from the French Minister of Culture in 1986, Hoeller has been a member of the Academy of Arts in Berlin since 1991. He has received the Bernd Alois Zimmermann Prize from the City of Cologne, the Foerderpreis of the State of North Rhine–Westphalia, the Prize of the International Composers' Forum of UNESCO and the Rolf Liebermann Prize for Opera Composers.

Boosey & Hawkes, an international company specializing in 20th century classical music, publishes his work, including his Grawemeyer Award-winning orchestral piece.

UNIVERSITY OF
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University Jazz Combos

Gary Burton Combo
Directed by Tyrone Wheeler

Stefon Harris Combo
Directed by Anderson Pessoa

Bobby Hutcherson Combo
Directed by Ansyn Banks

Thursday Evening
April 15, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Softly as in a Morning Sunrise — Sigmund Romberg

Witch Hunt — Wayne Shorter

Gary Burton Combo

Kris Lewis, *trumpet* David Joslin, *alto sax*
Dennis Buchholz, *bari sax* Dexter Lattimore, *piano*
Tom Coovert, *guitar* Jon Gardner, *bass*
John Kleemeier & Kyle Steffen, *drums*
Tyrone Wheeler, *director*

Guataca City — Anderson Pessoa

Totem Pole — Lee Morgan

Passion Dance — McCoy Tyner

Stefon Harris Combo

Steve Cocchiarella, *trumpet* Joe Hanna, *tenor sax*
Michael Farley, *trombone*
Jonathan Ellis & Alfredo Moura, *piano*
Jonathan Gardener, *guitar* Jake Reber, *bass*
Austin Skarshaug & Israel Cuenca, *drums*
Anderson Pessoa, *director*

Rose's Birthday — Josh Kavanaugh

Respiration — Ben Allison

Bobby Hutcherson Combo

Todd Mullins, *trumpet* Ryan Sanders, *alto sax*
Chris Grzech, *trombone* Pierson Keating, *piano*
Josh Kavanaugh, *guitar* Stacey Nash, *bass*
Zach Kennedy & Meg Samples, *drums*
Ansyn Banks, *director*

Jazz Fest/Jazz Week 2009/2010 Sponsors & Advertisers

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The Louisville Jazz Society
Jamey Aebersold Jazz
ear X-tacy
91.9 WFPK

Duet:

Louisville Public Media
Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Ensemble:

Brenzels
Carmichael's Bookstore
Connie Albrecht, realtor
Falk Audio
Fish House
Guitar Emporium
Heine Brother's Coffee
Horton's Hardware
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Louisville Federation of Musician's
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Veranese
Walker & Kays

Combo:

Martin Kasdan, attorney
Martin Kasdan, writer

Trio:

Douglas G. Ahrens, DMD
Amlung Law
Big Rock Jazz Fest
Clifton's Pizza
Colonel Quick
Comedy Caravan
Conrad Music
Don Wilson Music
Doo Wop Shop
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UNIVERSITY OF
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University Classical Guitar Ensemble

Dr. Stephen Mattingly, *director*

Friday Evening
April 16, 2010
7:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

Two Dances
Passepied I
Passepied II

Georg Philipp Telemann
(1681-1767)

Ballo

Simone Molinaro
(c.1565-c.1634)

Sheep May Safely Graze
from Cantata, BWV 208

J. S. Bach
(1685-1750)
(arr. Rhinehart)

Full Company

Duo in C major Op. 120, No. 1

Ferdinando Carulli
(1770-1841)

Gymnopedie, No. 2

Erik Satie
(1866-1925)

China Huddleston & Katelyn Thompson

Sensations

Claude Gagnon
(b. 1949)

Jennifer Baker, Chris Millett & Grant Powell

Introduction and Dance of the Corregidor

Manuel de Falla
(1876-1945)

Alberto Abril, Andrew Rhinehart & Parker Scinta

Les quatre Points cardinaux
I. Nord (mélodie Scandinave)
II. Sud (Habanera)
III. Est (Valse Viennoise)
IV. Ouest (Ragtime)

Francis Kleynjans
(b. 1951)

Full Company

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PERSONNEL

UNIVERSITY CLASSICAL GUITAR ENSEMBLE
Dr. Stephen Mattingly, *director*

Alberto Abril
Jennifer Baker
China Huddleston
Chris Millett
Grant Powell
Andrew Rhinehart
Parker Scinta
Katelyn Thompson

University

Jazz Combos

April 16, 2010

Bird Recital Hall

(No Program Provided)

Moving Nows with

Moving Collective DVD

April 16, 2010

Comstock Concert Hall

(No Program Provided)

UNIVERSITY OF
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University Student Composers

Tuesday Evening
February 16, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

How to Take A Seat Campaign brochures are located on the box office counter in Comstock Hall lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Loud & Short Concert Fanfare Overture (2009) — G. N. Blain (b. 1985)

Gregg Alvarez & Michael Teglasi, *trumpets*
Kathryn Swope, *horn*
Ian Gregory, *trombone*
Adam Edwards, *tuba*
Elena Michels, Sam Rouster, Jimmy Weixler,
Lauren Whitcomb & Rodney Younger, *percussion*
Matthew Butterfield, *conductor*

I See You (2010) — Joey Crane (b. 1987)

Leah Sproul-Pulatie, *voice*
James Young, *bassoon*
Jason Palamara, *violin*
Joey Crane, *cello*

Dirge in Woods (2009) — Derrick Anderson (b. 1990)

Sarah Barker, *alto*
George N. Blain, *piano*

Etude 3 (2009) — Pierson Keating (b. 1990)

Pierson Keating, *piano*

Clarussionet (2008) — Jaephus N. Craig (b. 1987)

Michael Burkhead, *clarinet*
Rodney Younger, *percussion*

PROGRAM NOTES & BIOGRAPHIES
(written by the composers)

Loud & Short Concert Fanfare Overture - G. N. Blain

Loud & Short Concert Fanfare Overture will hopefully be neither too loud nor too short. The opening tumult preceding the characteristic fanfare theme foreshadows the contrast to be heard throughout the entire piece. After a boisterously lilting theme builds to a climactic frenzy, the brass foundation drops out while the percussionists continue in simultaneous, yet independent loops for a duration of roughly a dozen and a half seconds or more. The final theme is a variation on the inverted consequent of the opening fanfare. The piece ends with a loud & short chord. At the conclusion, chimes and mark tree are allowed to ring, invoking a different nature of liquescence from the opening thunder.

I See You - Joey Crane

I See You is a structured improvisation written using a system that I have been developing over the past few years. This system has been a way of giving a structured improvisation its own unique identity while still allowing for spontaneity. Instead of specific pitches and rhythms, performers are given symbols and verbal instructions. This piece was written specifically for this instrumentation and specifically for these performers. The title is derived from the vowel and consonant sounds specified for the voice.

Dirge in Woods - Derrick Anderson

Dirge in Woods was originally written as the penultimate movement of a five part vocal suite. *Dirge in Woods* is my personal favorite of the set, so it is the one that has been singled out for presentation. Musically I tried to achieve a certain immensity of sound without the clutter often associated with that effect. The piece also represents my continued insistence on avoiding atonality by utilizing traditional tonal structures in nontraditional ways. Although the piece uses familiar triadic chords, their roots move in thirds, and they are framed by a constant low E that intentionally clashes with each chord. However, when the piece reaches its most intense section, the low E changes to an F, and the chords expand to minor ninth chords all containing an F somewhere in their component pitches. Over this simultaneously static yet shifting foundation the alto soloist proclaims the text to the world.

Dirge in Woods

A wind sways the pines,
And below
Not a breath of wild air;
Still as the mosses that glow
On the flooring, and over the lines
Of the roots, here and there,
The pine-tree drops its dead;
They are quiet, as under the sea.
Overhead, overhead
Rushes life in a race,
As the clouds the clouds chase;
And we go
And we drop like fruits of the tree,
Even we,
Even so.

- George Meredith (1828-1909)

Derrick Anderson is a sophomore music composition major at the University of Louisville. He graduated from St. Mary High School in Paducah, Kentucky in May of 2008. He has studied music under Douglas Van Fleet and piano under Melissa Heath, both operating in the Paducah area. In the summer of 2007, he attended the Governor's Scholars Program at Morehead State University in Eastern Kentucky. He has played the piano for nine years and has been teaching himself guitar for about six. Outside of music, he enjoys science-fiction novels, video games, and dry humor.

Clarussionet - Jaephus N. Craig

Having been taught about octatonic scales in Music Theory class, I composed a piece that featured scales consisting of eight notes rather than the standard, which is seven notes. This piece explores both categories of the octatonic scale: the whole-half and the half-whole. The percussion has many different roles in relationship to the clarinet: as accompaniment, as an echo, and occasionally as player of the melody. Meanwhile, the whimsical, almost improvisatory nature of the clarinet melodies provides somewhat of a light-hearted feel for much of the piece.

Jaephus Craig is a Senior in the composition program. He studies trumpet with Dr. Herbert Koerselman and composition with Dr. Steve Rouse.

NEW MUSIC
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Upcoming New Music Events at the School of Music

(All events are admission free and held in Margaret Comstock Concert Hall, unless otherwise noted. Events are subject to change.)

Wednesday, February 17 - 7:00 p.m.
Electronic & Computer Music in Malcolm Bird Recital Hall

Monday, March 22 - 7:00 p.m.
Electronic & Computer Music in Malcolm Bird Recital Hall

Tuesday, March 23 - 8:00 p.m.
University Student Composers

Thursday, April 1 - 7:00 p.m.
Electronic & Computer Music in Malcolm Bird Recital Hall, featuring guest artists Lisa Bost, *flute*, and Ryan Ingebritsen, *laptop electronics*.

Tuesday, April 6 - 8:00 p.m.
University Student Composers

Monday, April 12 - 8:00 p.m.
University New Music Ensemble & Early Music Ensemble

Wednesday, April 14 - 8:00 p.m.
Grawemeyer Players - presenting a program of chamber music by Witold Lutosławski, György Kurtág, Sebastian Currier, Peter Lieberson, Brett Dean, and York Höller.

Thursday, April 15 - 3:00 p.m.
Grawemeyer Lecture: York Höller, winner of the 2010 Grawemeyer Award in Music Composition, will deliver a lecture on his winning work: Sphären.

To receive occasional e-mail notices of new music events at UofL, please send an e-mail to **newmusic@louisville.edu** *with the word "subscribe" in the subject line.*

UNIVERSITY OF
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presents

Luke Darville, *cello*

Student of Paul York

with

Dr. David Cooper, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Saturday Afternoon
April 17, 2010
2:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Solo Suite for Violoncello No. 5 in C minor, BWV 1011 — J.S. Bach (1685-1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Gavotte I & II
- Gigue

Sonata for Solo Violoncello — George Crumb (b. 1929)
1. Fantasia
2. Tema pastorale con variazioni
3. Toccata

INTERMISSION

Sonata for Cello and Piano in G minor, Op. 65 — Frederic Chopin (1810-1849)
- Allegro moderato
- Scherzo (Allegro con brio)
- Largo
- Finale (Allegro)

Dr. David Cooper, *piano*

PROGRAM NOTES

Solo Suite for Violoncello No. 5 in C minor, BWV 1011 **J.S. Bach**

Bach wrote the six solo cello suites during his tenure at Cothen (1717-1723). It was during this time that he was able to focus on secular music, having no church obligations. The original manuscript for all six suites is lost, however the manuscripts in the hand of Anna Magdalena Bach, and Johann Peter Kellner (one of Bach's students) are considered the most reliable sources. The fifth suite in C minor is written for scordatura cello, the A string is tuned down to a G. This tuning allows Bach to write chords that ordinarily would not be possible on the cello. The fifth suite is the only suite that Bach transcribed for the lute, and fortunately the autograph copy of that version survives. In the lute version we see a clearer outline of the harmonic progression, and a "tres vite" written at the beginning of the fugue. This suite consists of a prelude and six dance movements; all of the dance movements are presented in binary form. The *Prelude* is improvisatory by nature and is in a prelude and fugue form. The *Allemande* is a German dance in 4/4 time. The *Courante* is a quick French dance in a compound triple meter. The *Courante* is followed by a *Sarabande* which is the most chromatic of all the sarabandes in the cello suites. Next in the suite are a pair of *Gavottes* which are lively French dances. The *Suite* ends with a *Gigue* which is a lively peasant dance.

Sonata for Solo Violoncello **George Crumb**

Crumb wrote this solo sonata during his student years when he was studying in Berlin in 1955. The piece is based around the interval of a third in a short-long rhythmic pattern, heard first when the cello has arco in the first movement. This motive is only briefly touched on in the theme of the second movement. However, in the third movement this interval makes up the main theme, and the secondary theme is based on the rhythmic pattern of short-long, completing the motive quotation from the first movement.

Sonata for Cello and Piano in G minor, Op. 65 **Frederic Chopin**

This sonata was among the works that Chopin played at his last concert in Paris. He gave the performance with Auguste Franchomme, the dedicatee of the sonata. However, it seems that Chopin was unpleased with the first movement and omitted it from the program. This composition is the only sonata that Chopin wrote for an instrument other than the piano. The first movement is in sonata form and contains many recitative like sections for

both instruments. The second movement is a scherzo in two parts. The trio has a beautiful melody that contrasts the rough character of the opening section. In the *Largo,* Chopin alternates the melody and accompaniment the cello and the piano in each phrase. The *Finale* is in a rondo form and has a melody roughly based on the opening theme of the first movement, presented here at a faster tempo with greater chromatic inflection.

UNIVERSITY OF
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Mary Falter, *flute*

Student of Kathleen Karr

with

Deborah Dierks, *piano*
Parker Scinta, *guitar*
Liz Tyree, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Evening
April 17, 2010
6:00 p.m.
Margaret Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

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PROGRAM

Orange Dawn	Ian Clarke (b. 1964)
Lannigan's Ball/The Kerry Dances	Arranged by Frank Gallagher
Movin' On	Rhonda Larson (b. 1965)
Histoire Du Tango I. Bordel 1900	Astor Piazzolla (1921-1992)
Cantabile et Presto	Georges Enesco (1881-1955)

INTERMISSION

Telemann Fantasia in D Minor for Solo Flute I. Dolce II. Allegro III. Spirituoso	Georg Philipp Telemann (1681-1767)
Sonata for Flute and Piano Op. 23 I. Lento con rubato II. Presto energico	Lowell Liebermann (b. 1961)

PROGRAM NOTES

Orange Dawn **Ian Clarke**

Ian Clarke is recognized to be one of the most internationally renowned flute performers and cutting-edge composers of our time. As a native to Britain, he performed as a celebrity soloist for the British Flute Society at the 1999 and 2006 International Flute Conventions in Manchester, England. Clarke made his international debut as a guest soloist at the National Flute Association's 2001 International Flute Convention in Dallas, Texas. Currently, Ian Clarke is a professor at the Guildhall School of Music and Drama.

Orange Dawn is best described by Ian Clarke as "painting an inspirational scene rather than a programmatic story." The work was originally inspired by the vision of a dawn scene in scene in the Great Rift Valley of East Africa. That is, an image of exotic animal life awakening and silhouetted against a dramatic rising sun. The piece calls for alternative bamboo-tone fingerings, by the performer, in both the opening and closing sections to create the sound of a wooden flute. In the middle section, the flute simultaneously plays an elegant melody over cascading runs, which unfolds into the piano cadenza.

Lannigan's Ball/The Kerry Dances **Arranged by Frank Gallagher**

Lannigan's Ball and *The Kerry Dances* are two of the most recognizable Celtic melodies. *Lannigan's Ball* is an Irish jig and traditional Irish drinking song. The song tells of young man who squandered his inheritance on a party that ended in a brawl. The tune segues into *The Kerry Dances* with a piano interlude. *Kerry Dances* was composed as a song in 1879 by James L. Molloy. The melody is based off of a traditional Irish tune. It is light-hearted and a standard session tune. The song is also known by its other names: *The Kerry Dancers, The Days of Kerry Dancing,* or *The Kerry Dances.*

Movin' On **Rhonda Larson**

Grammy-award winning Rhonda Larson entered the national flute scene in 1985 by winning the National Flute Association's Young Artist Competition. Larson's compositions are eclectic in nature and reflect her cross-cultural influences and her personal spiritual journey.

This work celebrates "moving on" to a better place. It was composed in a church and reflects a sense of "spiritual" journey. The solo is written with both the melody and harmony in one line. This works best in a reverberant

space to allow the melody to carry over for a longer period of time. The lines pass back and forth from ambiguity to points of proclamation that describe Rhonda's "newer and better place!"

Histoire Du Tango **Astor Piazzolla**

Born on March 21, 1921 in Mar del Plata, Argentina, Astor Piazzolla's compositions have revolutionized the traditional tango by incorporating his jazz and classical influences. He was both an accomplished composer and a bandoneon (push button accordion) performer. His internationally recognized works have received awards throughout the Americas and Europe.

Histoire Du Tango is a joy for the flute player, as well as for the guitar player. The *Bordel* represents the origination of the tango in Buenos Aires in 1882. The music is lively and carefree. The title references the bordellos and the music reflects the teasing chatter between the Spanish, Italian, and French women and the men that came to see them.

Cantabile et Presto **Georges Enesco**

Georges Enesco was an exceptional Romanian composer, musician, and child prodigy. At five years old he composed his first piece and went onto study at the Vienna Conservatory at age seven. In 1895, Enesco continued his studies at the Paris Conservatoire, studying composition from Massenet and Faure.

As a member of the examining jury, Enesco composed *Cantabile et Presto* as a test piece for the Paris Conservatoire in 1904. The work was dedicated to Paul Taffanel, founder of the French Flute School. In adherence to the French school, the *Cantabile* is fluid and very expressive throughout. The *Presto* offers a dramatic impact with its quick passages and use of chromaticism. The middle section of the *Presto* breaks into a more passionate and lyrical moment in time, until the work returns to the quick rising passages driving to the end of the piece.

Telemann Fantasia in D Minor for Solo Flute **Georg Philipp Telemann**

Georg Philipp Telemann was renowned as Germany's leading composer during the first half of the eighteenth century. The *Fantasy in d Minor* is one of Telemann's *12 Fantasies* for unaccompanied flute. Published in Hamburg, Germany in 1732-33, they showcase his masterful use of compound melodic lines. The collection is organized by key, ascending from A Major to g minor.

The Fantasies were originally written for the Baroque flute and the range is limited to d1-e3. The *Fantasy in d Minor* is number six in the collection. The *Dolce* is written tenderly to be slow and lyrical. The *Allegro* is remnant of a fugue. The four note theme is first introduced, and then it is developed throughout the movement. The Fantasy ends with the *Spirituoso.* This movement is very lively and follows the baroque dance form, the rondeau.

Sonata for Flute and Piano Op. 23 **Lowell Liebermann**

Lowell Liebermann is one of the most prolific and widely performed American composers. His piano studies began at the age of eight and he started compositional studies at the age of fourteen. In his sixteenth year, Liebermann gave his Carnegie Hall premier of his first *Piano Sonata.* He currently holds his Bachelor's, Master's, and Doctoral degrees from the Julliard School of Music. Liebermann has written over a hundred works in all genres and several have become standard repertoire for their instruments. Such pieces include *Gargoyles for Piano,* which has been recorded over fifteen times, and the *Sonata for Flute and Piano.*

The Spoleto Festival commissioned the *Sonata for Flute and Piano Op. 23 (1987)* in 1989, which was premiered by Paula Robison on flute and Jean-Yves Thibaudet. It was selected in the following year to be the Best Newly Published Flute Work by the National Flute Society.

The sonata is remarkable in that neither the flute nor the piano ever overshadow the other in the two imaginative movements. The *Lento con rubato* opens with a delicately eerie melody that develops into explosive and powerful lines before returning to the original theme. The second movement is noted by its perpetual motion in the contrapuntal lines in both parts. The triplet groupings keep the piece moving through the reoccurring declarative statements that erupt in a fiery climax to conclude the work.

UNIVERSITY OF
LOUISVILLE®
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presents

Michael Hill, *viola*

Student of Chien-Ju Liao

with

Stephen Hill, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 17, 2010
2:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonata for Viola and Piano Op. 11, No. 4
- Fantasie
- Thema mit Variationen
- Finale mit Variationen

Paul Hindemith
(1895-1963)

Elegy

Benjamin Britten
(1913-1976)

Élégie

Igor Stravinsky
(1882-1971)

Sonata for Viola and Pianoforte
- Moderato
- Andante
- Furiant: Molto allegro
- Coda: Andante maestoso

Arthur Bliss
(1891-1975)

PROGRAM NOTES

Sonata for Viola and Piano Op. 11, No. 4

Paul Hindemith

Paul Hindemith (1895-1963) composed his *Viola Sonata Op. 11, No. 4* in 1919, the same year in which he switched from violin to viola as a soloist. 1919 also marks the beginning of what is viewed as his expressionist period of composition. The works of this period reflect the social, economic, and political turbulence experienced in the years following the First World War. The *Viola Sonata*, however, exhibits only hints of these later radical tendencies. Instead, the influence of composers such as Reger, Debussy, and even Brahms are evident, and only a glimpse of the nature of his mature works is present. The most unusual aspect of the work is its structure, consisting of three movements to be performed attacca: *Fantasie, Theme with variations* and *Finale with variations*. The first movement suggests post-romantic tendencies and features a cadenza which leads directly into the second movement. The opening also features rich chords alternating with intricate melodies in the piano and, unlike his later works, a use of grace notes and trills in the viola. The *Theme with variations* is to be played "like a folk song." The melody is based on the opening *Fantasie*, though a folk song would not be written in G-flat Major, or the E-flat minor of the first variation. The subsequent variations heighten a sense of underlying restlessness, marked "lightly capricious" and "lively and very flowing," yet also "agitato." The harmonic language features use of the whole-tone scale and moments of polytonality. The last variation is the thematic basis for the third movement in which the "gently flowing" and fugato of the fifth and sixth variations form a continuation of the central movement, and the work closes with an intense coda.

Elegy

Benjamin Britten

Benjamin Britten (1913-1976) sketched his work for solo viola – his own instrument – at the age of sixteen (1930) just one day after completing school. The introspective nature of the work shows a definite influence of the mature works of his teacher Frank Bridge. The work is characterized by a somber tone, a dotted-rhythmic figure and a rising chromatic gesture which are transformed and intensified as the work progresses. Upon leaving school, Britten wrote "I didn't think I should be sorry to leave," however the tone of this composition embodies his true feelings. The manuscript was discovered in the 1980s folded in an exercise book and the title *Elegy* was applied to the manuscript for its publication in 1985. It was premiered as part of the 37th Aldburgh Festival in Suffolk by Nobuko Imai.

Élégie

Igor Stravinsky

The *Elégie* – Igor Stravinsky's (1882 - 1971) only contribution to the viola repertoire – is a short work commissioned in 1944 by Germaine Prévost, violist of the Pro Arte Quartet. Prévost premiered the work in honor of Alphonse Onnou, violinist and founding member of the quartet. Manuscripts from the Library of Congress show how carefully Stravinsky went about this composition. One of the manuscripts is written out over two staves to clearly represent the complex polyphony, particularly of the middle section. The *Élégie* is in ternary form, the first A section consisting of a tranquil funeral hymn with a simple accompaniment. The B section is a fugue in two voices, the construction of which is often obscured due to the numerous voice crossings and similar ranges of the lines. These aspects show Stravinsky's attention to the intensity naturally expressed through the dissonant and consonant harmonies in this section. At the fourth and final statement of the fugue's subject the theme is answered by its inversion one measure later. As a transition to the closing A section, there is a series of ascending intervals – a minor sixth, perfect fifth, perfect fourth, major third, and augmented second – creating a sense of ascending to the heavens. The work is also played with mute, giving it a distinctly solemn tone.

Sonata for Viola and Pianoforte

Arthur Bliss

The *Viola Sonata* is considered to be one of the finest works of Arthur Bliss (1891 - 1975) and was inspired by and written in admiration for the violist Lionel Tertis. Bliss himself was a violist and considered it "the most romantic of instruments; a veritable Byron in the orchestra... its whole rather restless and tragic personality makes it an ideal vehicle for romantic and oratorical expression." The influence of Classicism is clear, though Bliss does not limit the composition to a strict sonata form and instead develops his composition to best express his ideas. The Sonata makes use of the very limits of the viola's range, particularly the higher register. Bliss explores the lyrical and technical capabilities of the instrument, especially in the first movement which features oscillations between major and minor harmonies. The second movement has the solemn character of a processional, contrasting with the rhythmic and virtuosic third movement followed by reminiscences of all three heard in the coda. The coda features after-thoughts of the previous movements, restating the previous moods rather than exact musical statements. Stylistically the form is classical, with a strong Romantic influence. The first performance was given in 1933 by Tertis in Bliss's home for a group of friends. The Sonata is representative of the best qualities of the viola and, through his complex writing for both instruments, Bliss's work fully expresses his views of the capabilities of the instrument.

UNIVERSITY OF
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presents

Jessica Lynn, *clarinet*

Student of Dallas Tidwell

with

David George, *piano*
Samantha Holman, *clarinet*
Alex Ravitz, *clarinet*
Carolyn Fassio, *bass clarinet*
Jimmy Weixler, *percussion*

Student Recital

Saturday Afternoon
April 17, 2010
4:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Jazz Variations on a Theme of Paganini — Michael Garson (b. 1945)

Old Stienway piano + 2 Stands

First Sonata for Clarinet and Piano Op. 120, No. 1 — Johannes Brahms (1833-1897)

I. Allegro appassionato
II. Andante un poco Adagio
III. Allegretto grazioso
IV. Vivace

Old Stienway piano 1 Stand

INTERMISSION

Jimmy + Carolyn will set up

Music of Clarinetes Ad Libitum: — Transcribed by Steven Kinnamon, Arranged by Jessica Lynn

I. Foliada De Berducido
II. Send in the Clowns
- by Stephen Sondheim
III. Vals De Libunca
IV. Heymisher Bulgar

Samantha Holman, *clarinet*
Alex Ravitz, *clarinet*
Carolyn Fassio, *bass clarinet*
Jimmy Weixler, *percussion*

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Alim Nastaev, *jazz guitar*

Student of Craig Wagner

with

Anderson Pessoa, *saxophone*
Craig Tweddell, *trumpet*
Joe Dunn, *piano*
Saulo DeAlmeida, *bass*
Daniel Falter, *drums*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 17, 2010
4:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Invitation	Bronislaw Kaper
Rhythm-a-ning	Thelonious Monk
Interplay	Bill Evans
Solar	Miles Davis Arr: Alim Nastaev
Mother's Song	Alim Nastaev
Prince Albert	Kenny Dorham
"Le guitariste"	Alim Nastaev
"Jealous Man"	Alim Nastaev

PROGRAM NOTES

Invitation **Bronislaw Kaper**

Bronislaw Kaper composed the score for the 1950 film *A Life of Her Own*, about a top model who's having an affair with a married man. The score was nominated for a Golden Globe award, but the picture did not do as well as the score. However, the same score was then used for a second film in 1952, *Invitation*. Paul Francis Webster then wrote the lyric for the main theme of the movie and named after the film. Therefore, although the melody was written in 1950, the song's date is usually given as 1952. Kaper also wrote another song, which has entered the standard jazz repertoire: "On Green Dolphin Street". Webster's lyrics to "Invitation" go like this:

> Wherever I go you're the glow of temptation,
> Glancing my way in the grey of the dawn
> And allways your smile holds that strange invitation
> Then you are gone
> Where oh where have you gone?

Later on, George Shearing arranged "Invitation" for piano, and Frank Mantooth wrote a Latin arrangement of the song. Rosemary Clooney recorded it in 1963 with a background arranged by Nelson Riddle and "Invitation" became a jazz standard. Also, John Coltrane's 1958 recording of this tune helped even more to give the tune its standard status, although this was even before Coltrane formed his first quartet in 1960. In 1961, Art Blakey's Jazz Messengers, with trumpeter Lee Morgan and tenor saxophonist Wayne Shorter, recorded a great interpretation of "Invitation" and later on in 1968 the great saxophonist Joe Henderson also recorded it in his album *Tetragon*.

Rhythm-a-ning **Thelonious Monk**

According to "The Penguin Guide to Jazz" Monk was "one of the giants of American music," first appearing on the 1957 collaboration between Monk and saxophonist Gerry Mulligan entitled "Mulligan Meets Monk," "Rhythm-A-Ning" is a jazz composition based on the "Rhythm changes" chord progression.

"Rhythm changes" is the favorite harmonic progression of all time except for the blues. Jazz musicians are familiar with the term "rhythm changes," which is a phrase referring to the chord progressions of George Gershwin's "I Got Rhythm."

The first two measures correspond to the I – vi – ii7 –V7 of "Blue Moon" and "Heart And Soul," etc. The next four measures–as penned by Gershwin–are iii – ct°7 – ii7 – V7 (Dm7 - Db°7 – Cm7 – F7 in the original), a nice variation. The final four measures consist of I –I7 (V7/IV) – IV – iv – I over an descending bass line. "B" is based on a circle of fifths from the III7 chord, but Gershwin surprises us just before V7 by inserting a Fr+6 (Gb7(b5) in the original key).

In the first few decades of the 1900's, record companies began encouraging musicians to reuse chord progressions of existing popular songs. In that way, they could borrow the harmonic formula of a successful song without running afoul of copyright laws. Although the "rhythm changes" are usually attributed to Gershwin's "I Got Rhythm," their exact origin is not known; many of the well-known composers of jazz standards, including Gershwin, mined the early jazz clubs for their material.

Regardless of their origin, the "rhythm changes" have been used for hundreds of published songs.

Interplay **Bill Evans**

Bill Evans is one of the most important jazz piano players and composers in jazz history. During his career he played with Miles Davis, George Russell, Charles Mingus, Oliver Nelson, Tony Scott, and Art Farmer as a sideman and as a leader of his unique trio with bassist Scott LaFaro and drummer Paul Motian.

His performance on Miles Davis's Kind of Blue had portended a certain minimal presence when playing with horns, but "Interplay" defies the earlier recording's hints with particularly strong playing. Philly Joe Jones, who seemed always able to throw Evans into overdrive, perhaps egged him on. On the record Jones pushes Evans, bassist Percy Heath and guitarist Jim Hall add harmonic depth while trumpeter Freddie Hubbard plays uncharacteristically reserved. Interplay is not a typical Bill Evans record. Usually, the pianist preferred to record in a trio setting, exploring the quiet intimacy that it allowed. This is a rare quintet session featuring a line up of all-stars from the hard-bop era that emphasized faster tempos and a more robust approach.

"Interplay," composed in 1962, is a 12 bar minor blues with a great melody that is completely diatonic to F natural minor (b6 over the tonic minor chord). The melody is highly arpeggiated and strongly emphasizes the perfect fourth interval. The use of tritone substitution in bars 8 and 12 add harmonic variety during solos. A variety of rhythms are used in the melody

with the triplet being the most prominent. Phrasing across the barline and emphasis on beats two and four create interesting counterpoint to the bass and guitar line that emphasizes beats one and three.

Solar **Miles Davis**

"Solar" was recorded in April 1954 during a session which became the album "Walkin'." This recording features Miles Davis (trumpet); Davey Schildkraut (alto saxophone); Lucky Thompson (tenor saxophone); J.J. Johnson (trombone); Horace Silver (piano); Percy Heath (bass) and Kenny Clarke (drums). "Solar" is taken at a relaxed, medium swing tempo and features Miles with his famous muted tone.

"Solar," pronounced "so-LAHR" by the jazz community (attributed to Miles), rather than the usual "SO-ler," is still very popular and often called at jam sessions, encores, and occasionally on programs. The relative simplicity of its form (only 12 bars) and harmony (Cm with a string of [slow/chord-per-bar] ii-V-I's) make it easy to memorize and "blow" over, yet this simplicity allows for much creativity and "stretching out" for the soloist and accompanists.

Mother's Song **Alim Nastaev**

I composed this tune very naturally. I simply put on paper what I heard inside of me: a beautiful melody and harmony inspired by sadness about my home and my parents.

This tune is a medium tempo 3/4 waltz. The form is AABAC and is divided as follows: A1 (8bars) A2 (8bars) B (14bars) A3 (8bars) C (10 bars). While A1 A2 B A3 relate to traditional jazz harmony, part C has a more modern classical music flavor with a bass counter line figure, chromatic chord progression and unison melody played by saxophone and trumpet. After solos, the tune ends with A3 and C.

Prince Albert **Kenny Dorham**

Kenny Dorham composed this tune based on the very popular contrafact tradition during the bebop era. He used the famous jazz standard "All The Things You Are" for inspiration.

A contrafact is a tune which is based on an extant set of chord changes (harmonic progression), and it was this type of tune which comprised a

large portion of the bebop repertoire.

The contrafact was valuable for a wide variety of reasons. During the bebop era the working performer was expected to function without music most of the time and to be familiar with a common body of tunes and changes which were virtually public domain. Many of the tunes which served as bases were tunes which were a part of the basic repertoire of the bands in which the beboppers served their respective apprenticeships and were consequently very familiar to them. It seems perfectly logical, then, that in choosing tunes for the ubiquitous jam sessions, the often hastily prepared record dates, and the gigs that used some amount of memorized heads in some hours, that musicians would rely on already memorized chord structures, which meant simply learning new melodies instead of learning both new melodies and new chords.

The new approaches to improvisation during the bebop era demanded new compositional vehicles consistent with those approaches. The contrafact was an inexpensive way of putting together new material with minimum rehearsals, retakes, and composer's fees. It was also a way to avoid paying royalties on recordings of compositions which were chosen simply because the changes provided good improvisational vehicles.

Any good improviser in the bebop tradition is expected not only to know and recognize a large body of tunes strictly from the changes, but is also obligated to know the most frequently played heads on those changes. (Make it a practice to learn as many heads as possible on a given set of changes.) "Prince Albert" was recorded live by "Art Blakey & The Jazz Messengers" at the Cafe Bohemia in New York on 1955, with Art Blakey (drums); Hank Mobley (tenor saxophone); Kenny Dorham (trumpet); Horace Silver (piano) and Doug Watkins (bass).

"Le guitariste" **Alim Nastaev**

"If music is frozen architecture, then the potpourri is frozen coffee-table gossip... Potpourri is the art of adding apples to pears..."

- Arnold Schoenberg

This tune was created from parts of my existing small solo instrumental pieces. I also decided to add some very open and free parts, to be composed "in the moment." I dedicate this composition to my favorite painter, Pablo Picasso.

"Jealous Man"

Alim Nastaev

I was inspired to make a tune with a catchy angular melody plus intensive rhythm and relatively simple harmony. The idea was to describe how our feelings could move from positive thoughts to negative and vise-versa.

A free introduction featuring the guitar along with the other instruments culminates in a very unusual 2 bar riff, with the compound meter 10/5 + 11/5. The key of F# serves as the harmonic foundation for a strange and intense melody playing by saxophone at the A1 and then along with trumpet at the A2. Then everything moves to the B section in 4/4 with a very simple, but energetic melody.

The solo section is in 5/4 in the key of F#. Very open and free, it gives the soloists an opportunity to structure the improvisation without being pressured by a specific form. The B section is then played as an interlude between the soloists.

UNIVERSITY OF
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WIND SYMPHONY

Frederick Speck, *conductor*

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*

and

CARDINAL SINGERS

Kent Hatteberg, *conductor*

Sunday Evening
April 18, 2010
6:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

University of Louisville Wind Symphony

Frederick Speck, *conductor*

Tumbao from Sinfonía No. 3 "La Salsa" (2005) — Roberto Sierra (b. 1953), trans. Mark D. Scatterday

Danzas Fantásticas, Op. 22 (1920) — Joaquín Turina (1882-1949)
- I. Exaltación
- II. Ensueño
- III. Orgía

The Pathfinder of Panama (1915) — John Philip Sousa (1854 - 1932)

First Suite in E-flat, Op. 28, No. 1 (1909) — Gustav Holst (1874-1934)
- I. Chaconne
- II. Intermezzo
- III. March

Wind Symphony
Frederick Speck, director

Piccolo
Kaila Washington — Louisville

Flutes
Jennifer Van Wie *† — Louisville
Lauren Cannady — Crestwood
Michelle Schapmire — Vine Grove

Oboes
Teil Buck * — Louisville
Alexandria Langella — Nashville, TN

Clarinets
Dylan Lloyd * — Louisville
Robert Acosta — Edgewood
Danny Sogar — Florence
Samantha Holman — Louisville
Megan Ball — Harlan
Kathryn Randall — Louisville
Jessica Lynn — Hartford

Bass Clarinet
Alex Ravtiz — Fort Myers, FL

Bassoons
Jackie Royce * — Louisville

Alto Saxophones
Trent Barrick * — Glasgow
Ryan Olexa — Lombard, IL

Tenor Saxophone
Josh Warren — Louisville

Baritone Saxophone
Cambron Little — Owensboro

Horns
Kate Swope *† — Decatur, IL
McKenna Hynes — Buckner
Emma Keller — Sheldon, VT
Ian Wolfe — Lawrenceburg
Ben Taylor — Shelbyville

Trumpets
Michael Teglasi *† — Mt. Sinai, NY
Steven Cochiarella † — Heltonville, IN
Todd Mullins — Louisville
Jon Louden — LaGrange
Robbie Elliott — Lexington

Trombones
Ian Gregory * — Centerfield
Tab Langis † — Merrimack, NH
Irene Andhika — Stafford, VA

Bass Trombone
Joe Murrell — Radcliff

Euphoniums
Matt Byrum * — Louisville
Bill Rossman — Hopkinsville

Tuba
Adam Edwards * — Prospect
Chris Schmidt † — Brandenburg

Percussion
Sam Rouster * — Ft. Mitchell
Rodney Younger — Indianapolis, IN
Jimmy Weixler — Louisville
Elena Michels — Ft. Mitchell

Double Bass
Felice Howard — Indianapolis, IN

Piano
Nick Blain † — Louisville, KY

Harp
Lydia Falconnier — Knoxville, TN

* principal
† graduate student

Collegiate Chorale

Kent Hatteberg, *director*

Soprano I

Haley DeWitt
Lauren Dillman
Jessica Kastor
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II

Jessica Banet
Erica Blankenship
Lydia Cox
Christina Hatfield
Rachel Hobbs
Emily Howes
Erin Keesy+
Yun Sun Kim*
Angela Stephens*
Jenifer Thomas

Tenor I

Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth*
Daniel Reed
Trevor Zwick

Tenor II

Trey Alexander
Robert Carlson
Zach Groves
Josh Hamilton
Christopher Kent*+
Tyler Morris
Geoff Wallace

Alto I

Katie Allen
Erin Heckmann
Bomi Lee*+
Claire Mosley
Holly Riggs
Abigail Skaggs
Emely Stratton

Alto II

Sarah Barker
Nicole Bass
Shareika Fisher
Katie A. Palmer
Amber Whittaker

Bass I

Adam Dahmer
Jon Fejes
Josh Gray
Nicholas Gray
Jacob Hein
Kyungouk Ko*
Phillip Morgan
Zach Thomas

Bass II

Josh Brooks
Aaron Coomer
Jay Coughlon
Thomas Eastham
Austin Echols+
Nick Pappe
Mason Stewart

**graduate student*
+section leader

PROGRAM

Collegiate Chorale

Kent Hatteberg, *conductor*

Esti dal (1938) — Zoltán Kodály (1882 - 1967)

My spirit sang all day (Seven Partsongs, opus 17) — Gerald Finzi (1901 - 1956)

A Drop in the Ocean (2006) — Ēriks Ešenvalds (b. 1977)
(*In Memory of Mother Teresa*)
Erin Keesy, *soprano*

Reincarnations, opus 16 — Samuel Barber (1910 - 1981)
1. Mary Hynes
2. Anthony O Daly
3. The Coolin

Sure On This Shining Night — Morten Lauridsen (b. 1943)
Bomi Lee, *accompanist*

The Battle of Jericho (1984) — arr. Moses Hogan (1957 - 2003)
Erin Keesy, *soloist*

PROGRAM

Cardinal Singers

Kent Hatteberg, *conductor*

Znamenny Chant: O come, let us worship	
Spaŝéñiye soďélal (Op. 25, No. 5)	Pavel Chesnokov (1877 - 1944)
Alleluia	Algirdas Martinaitis (b. 1950)
Laudate pueri, Dominum	Vytyautas Miškinis (b. 1954)
Abendlied	Josef Rheinberger (1839 - 1901)
Jubilate Deo - Psalm 100	Ko Matsushita (b. 1962)

Cardinal Singers

Kent Hatteberg, *director*

Soprano I
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Lydia Cox
Christina Hatfield
Erin Keesy
Yun Sun Kim*
Jenifer Thomas

Tenor I
Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth*

Tenor II
Trey Alexander
Robert Carlson
Josh Hamilton
Christopher Kent*
Geoff Wallace

Alto I
Katie Allen
Kristin Hale
Bomi Lee*
Claire Mosley
Holly Riggs

Alto II
Sarah Barker
Nicole Bass
Carlisle Schoner
Tamara Stewart
Amber Whittaker

Bass I
Jon Fejes
Nicholas Gray
Jacob Hein
Kyungouk Ko*
Phillip Morgan

Bass II
Josh Brooks
Austin Echols
Michael Lancaster
Nick Pappe
Mason Stewart

**graduate student*

PROGRAM NOTES

Tumbao from Sinfonía No. 3 "La Salsa"

Puerto Rican and Afro-Cuban dance rhythms energize both surface and depth in the music of Roberto Sierra. Further, vivid orchestrational color magnifies both harmony and line. It is, as Sierra states, "how I hear music: in technicolor, not black and white." The Tumbao is based on a rhythm figure typically exchanged between congas and bass, however, in Sierra's realization, rhythms and riffs are woven into layers of fascinating counterpoint. Sinfonia No. 3 was commissioned by the Milwaukee Symphony, Andreas Delfs, Music Director and subsequently transcribed for wind ensemble by Mark Scatterday, Director of the Eastman Wind Ensemble.

Danzas Fantásticas, Op. 22

Danzas Fantásticas, Op. 22 reveals Joaquin Turina's Spanish heritage through the complexion of musical origins in Seville and Madrid, infused with a Parisian sensibility reflecting an impressionist sentiment from the influence of the music of Ravel and Debussy that he experienced during his near decade of study in Paris. Originally written in 1920 for solo piano, the work was also subsequently orchestrated by the composer, then later arranged in a wind band version by John Boyd. Its orchestrational allure deftly reminisces colors heard in the composer's 1913 symphonic poem, La Procesión du Rocio.

The Pathfinder of Panama

According to Sousa scholar, Paul Bierly, the "Pathfinder" was "not an individual, but the Panama Canal itself." Written in 1915, the march commemorated both the Canal and the Panama-Pacific Exposition in San Francisco, where the Sousa Band played an extended engagement. The march, composed in a quasi-regimental style, features a hint of characteristic bugle calls during the break strain.

First Suite in E-flat, Op. 28, No. 1

The First Suite in E-flat by Gustav Holst appropriately wears the mantle of British wind band masterwork. Written in 1909, it is most likely that the work was composed for the Festival at the People's Palace, Mile End, London. However, history documents a gulf of years until the actual premiere on June 23, 1920 at Kneller Hall by the Royal Military School of Music Band. The term Military Band, in the British parlance of the day, simply differentiated a wind band with instrumentation of woodwinds, brass and percussion from the standard British Brass Band. Most significant about the music itself is the fact that it is "absolute" music. That is, the music relies solely on the composer's original motives, themes and development. In this work, the material for each movement is derived from the intervallic motives first heard in the opening "ground bass" of the first movement.

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Monday, April 19, 2010
3:00 p.m.
Margaret Comstock Concert Hall

Keyboard Area Recital

Fugue in C Minor (from *Well Tempered Clavier, Book II*) — J. S. Bach

Mia Prieto
(studio of Dror Biran)

Der Nussbaum, Op. 25, No. 3 — Robert Schumann

Chloe Roberts, *soprano*
Ian Pugh, *piano*
(Art Song Repertoire class)

Sonata in Eb Major, Op. 27, No. 1 — Ludwig van Beethoven
Andante

Nicole Carlson
(studio of Dror Biran)

Romanian Dance, Op. 8A — Bela Bartok

Annie Kinny
(studio of Dror Biran)

Golliwogg's Cake-Walk (from *Children's Corner*) — Claude Debussy

Talia Girton
(studio of Dror Biran)

UNIVERSITY OF
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Monday, April 19, 2010
3:00 p.m.
Margaret Comstock Concert Hall

KEYBOARD AREA RECITAL

Prelude #21 in Bb Major (from *Well Tempered Clavier, Book 1*) J. S. Bach

Hagino Hargis
(studio of Dror Biran)

Selection from "Songs of Travel" Ralph Vaughan Williams

Phillip Morgan, *baritone*
Jay Coughlon, *piano*
(Art Song Repertoire class)

Prelude in C, Op. 102 #1 York Bowen

Ian Pugh
(studio of Vernon Cherrix)

Der Nussbaum, Op. 25 #3 Robert Schumann

Chloe Roberts, *soprano*
Eunsil Yun, *piano*
(Art Song Repertoire class)

UNIVERSITY OF
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presents

Juliana Moura, *soprano*

Student of Daniel Weeks

with

Caroline Drury, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Monday Evening
April 19, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
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PROGRAM

Après un Rêve	Gabriel Fauré (1845-1924)
Violon	Francis Poulenc (1899-1963)
La Mer est plus belle	Claude Debussy (1862-1918)
Liebst du um Schönheit	Gustav Mahler (1860-1911)
In dem Schatten meiner Locken	Hugo Wolf (1860-1903)
Das Mädchen spricht, Op.107, No. 3	Johannes Brahms (1833-1897)
Spring	Jake Heggie (b. 1961)
I am in need of Music	Ben Moore (b. 1960)
Joy	Ricky Ian Gordon (b.1956)

PAUSE

Pisne, Op. 32 Pisnen tve nepritomnosti Polohlasem Jarni	Vítězslava Kaprálová (1915-1940)
Cinco Canciones Negras Punto de Habanera Cancion de cuna para dormir a un negrito Canto Negro	Xavier Montsalvatge (1912-2002)
from *La Bohème* Si, mi chiamano Mimi	Giacomo Puccini (1858-1924)

Texts and Translations

Après un Rêve (After a Dream) - Gabriel Fauré

Dans un sommeil que charmait ton image
Je rêvais le bonheur, ardent mirage;
Tes yeux étaient plus doux, ta voix pure et sonore.
Tu rayonnais comme un ciel éclairé par l'aurore;
Tu m'appelais, et je quittais la terre
Pour m'enfuir avec toi vers la lumiere;
Les cieux pour nous entr'ouvraient leurs nues;
Splendeurs inconnues, lueurs divines entrevues...
Helas !, helas, triste réveil des songes !
Je t'apelle, ô nuit, rends-moi tes mensonges;
Reviens, reviens radieuse,
Reviens, ô nuit mystérieuse !
- *Text by anonymous*

In a slumber charmed by your image
I dreamed of happiness, ardent mirage;
Your eyes were more tender, your voice pure and clear.
You were radiant like a sky brightened by sunrise;
You called me, and I left the earth
To flee with you towards the light;
The skies opened their clouds for us,
Splendors unknown, glimpses of divine light...
Alas! Alas, sad awakening from dreams!
I call to you, oh night, give me back your illusions;
Return, return with your radiance,
Return, oh mysterious night!
- *English Translation by Romain Bussine*

Violon (The Violin) - Francis Poulenc

Couple amoureux aux accents meconnus,
Le viiolon et son joueur me plaisent.
Ah ! j'ai me ces gemissements tendus,
Sur la corde des malaises.
Aux accords sur les cordes des pendus,
A l'heure ou les Lois se taisent,
Le coeur, enforme de fraise,
S'offre a l'amour comme un fruit inconu.
- *Text by Louise de Vilmorin*

Amorous couple with unfamiliar accents,
The violin and its player please me.
I love these long, drawn out wailing,
On the cord of uneasiness
In chords on the cords of the hanged,
At the hour when the Laws fell silent,
The heart, formed like a strawberry,
Offers itself to love like an unknown fruit.

La Mer est plus belle (The sea is more beutiful than the Cathedral) - Claude Debussy

La mer est plus belle que les cathédrales;
Nourrice fidèle,
Berceuse de râles;
La mer sur qui prie
La Vierge Marie!

Elle a tous les dons, terribles et doux.
J'entends ses pardons,
Gronder ses courroux;
Cette immensité n'a rien d'entêté.

Oh! Si patiente, même quand méchante!
Un souffle ami hante
La vague, et nous chante:

"Vous, sans espérance,
Mourez sans souffrance!"

Et puis, sous les cieux qui s'y rient plus clairs,
Elle a des airs bleus, roses, gris et verts...

Plus belle que tous, meilleure que nous!
- *Text by Paul Verlaine*

The sea is more beautiful than the cathedral,
Faithfull nurse,
Craddle of the rail birds,
The sea over which prays
The virgin Mary!

It has all qualities terrible and gentle.
I hear its forgiveness
The runable of its anger.
This imensity power has no intentions.

Oh! So patient even when wicked!
A friendly breath
The wave, and sings to us:

"You who are without hope,
Die in it's misery.

And then under the skies that are brighter
Shows the colors blue, pink, gray and green.

More beutifull than all things, better than us!

Liebst du um Schönheit (If You love for Beauty's Sake) - Gustav Mahler

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
[Die] hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar
- Text by Friedrich Rückert

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden hair!

If you love for youth,
Oh, do not love me!
Love the spring;
It is young every year!

If you love for treasure,
Oh, do not love me!
Love the mermaid;
She has many clear pearls!

If you love for love,
Oh yes, do love me!
Love me ever,
I'll love you evermore!

In dem Schatten meiner Locken (In the Shadow of my hair) - Hugo Wolf

In dem Schatten meiner Locken
Schlief mir mein Geliebter ein.
Weck ich ihn nun auf? - Ach nein!

Sorglich strählt ich meine krausen
Locken täglich in der Frühe,
Doch umsonst ist meine Mühe,
weil die Winde sie zerzausen.
Lockenschatten, Windessausen
Schläferten den Liebsten ein.
Weck ich ihn nun auf? - Ach nein!

Hören muß ich, wie ihn gräme,
Daß er schmachtet schon so lange,
Daß ihm Leben [geb' und nehme]
Diese meine braune Wange,
Und er nennt mich eine Schlange,
Und doch schlief er bei mir ein.
Weck ich ihn nun auf? - Ach nein!

In the shadow of my hair
My lover fall asleep
Should I awaken him up? Ah, no!

I was combing my hair very carefully each day
And the wind would blow them,
Even for nothing is my trouble,
Because the wind makes them all messy again.
The shadows of my tresses, the whispering of the wind
Have put my darling to sleep.
Should I awaken him up? Ah, no!

I must listen, to him complain
That he sorrows for me so long,
That life is given and taken away from him
By this, my brown cheeck,
And he calls me a snake;
Yet he fell asleep by side.
Shall I awaken him up? Ah, no!
- English Translation by Heyse and Geibel

Das Mädchen spricht, Op.107, No. 3 (The girl speaks) - Johannes Brahms

Schwalbe, sag' mir an,
Ist's dein alter Mann,
Mit dem du's Nest gebaut?
Oder hast du jüngst erst
dich ihm vertraut?
Sag', was zwitschert ihr,
sag', was flüstert ihr
des Morgens so vertraut?
Gelt, du bist wohl
auch noch nicht lange Braut?

Swallow, tell me,
was it your old husband,
with whom you built your nest?
or have you just recently
entrusted yourself to other?
Tell me what you twitter about,
tell me what you whisper about
in the mornings, so confidentially?
Right, You haven't been
a bride for very long, have you?

Spring - Jake Heggie

To what purpose, April, do you return again?
Beauty is not enough.
You can no longer quiet me with the redness of little leaves opening stickly.
I know what I know.
The sun is hot on my neck as I observe the spikes of the crocus.
The smell of the earthe is good.
It is apparent that there is no death.
But what does that signify?
Not only underground are the brains of men eaten by maggots.
Life in itself is nothing,
An empty cup, a flight of uncarpeted stairs.
It is not enough that yearly, down this hill,
April comes like and idiot,
Babling and strewing flowers. Ah!
- *Text by Edna St. Vincent Millay*

I am in need of Music - Ben Moore

I am in need of music that would flow ove my fretful. Feeling finger-tips.
Over my bitter tainted trembling lips with melody, deep, clear and liquid slow.
Oh, for the healing swaying old and low,
Of some song sung to rest the tired dead,
A song to fall like water on my head,
And over quivering limbs, dream flushed to glow!
There is a magic made by melody: a spell of rest, and quiet breath, and cool.
Heart, that sinks through the fading colors deep.
To the subaqueous stillness of the sea,
And floats forever in a moon green pool,
Held in the arms of music, and of sleep.
- *Text by Elizabeth Bishop*

Joy - Ricky Ian Gordon

I went to look for joy.
Slim dancing joy
Gay laughing joy
Bright eyed joy
And I found her driving the butcher's cart in the arms of the butcher boy.
Such company as keeps this young nymph joy.
- *Text by Langston Hughes*

Pisne, Op. 32 - Vítězslava Kaprálová

Pisen Tve nepritomnosti
More mi neni morem
Bez Tebe, lasko ma.
Tys mi vsak stale Tebou,
blizka neb vzdalena.

Jsi nade mnou jak oblak,
jak vecny racek nad vodou,
zatim co v tremolu dest'u
se stiny v plavy pisek trou.
Jsi nade mnou jak zare.

Song of Your Absence
The sea for me is not the sea
Without you, my love
You are for me, however, always you,
Near or distant.

You are above me like a white cloud,
Like the eternal seagull on the water,
In the meantime, in the tremolo of rains
The shadows rub against on another in the
fair sand.

More mi neni morem
Bez Tebe, lasko ma.
Tys mi vsak stale Tebou
Blizka neb vzdalena.
- *Text by Viktor Kripner*

The sea for me is not the sea
Without you, my love.
You are for me, however, always you,
Near or distant.

Polohlasem
Vitr vane,
Chveje se lampy svit.
Jej strezi
Dve ruce milovane.

Na lampu, jez zimomrive plane,
Sterbinami dveri,
Skulinami oken
Vitr vane.

Az k ranu lampa pohasne
A zustaneme sami.

Tve srdce zazni, hacihodiny.
V dechnuvse vecnost, vtelime ji dlouze
V polibek jediny.
- *Text by Viktor Kripner*

Under one's breath
The wind is blowing,
The light of the lamp is shaking.
It is guarded
By two loving hands.

On the lamp, which shiveringly glows,
Through chinks in the door,
Through crevices in the windows
The wind is blowing.

Not before morning the lamp will die
And we will remain alone.

Your heart is sounding, a musical clock.
Having inhaled eternity, we will embody it
Into a long, lone kiss.

Jarni
Den s motyli, sluncem a kvitim,
S jasotem detskych her
zasvit nam z pavucin, z pavucin.

Ptaci vyskami tahli na sever.

Zahy vsak stali se kapkami stribra,
Jez tichonce skanuly k zemi,

Slzy tve ztracene lasky.

Den s motyli, sluncem a kvitim,
S jasotem detskych her
zasvit nam z pavucin, z pavucin.
- *Text by Viktor Kripner*

Spring Song
The day with butterflies, with sun and flowers,
With the rejoicings of children's play
Flashed to us from spiderwebs, from spiderwebs.

Birds in the heights drew to the north.

Soon, however, they turned into drops of silver,
Which fell in silence to the earth,

Tears of your fading love.

The day with butterflies, with sun and flowers,
With the rejoicings of children's play
Flashed to us from spiderwebs, from spiderwebs.

Cinco Canciones Negras - Xavier Montsalvatge

Punto de Habanera (Siglo XVIII)
La niña criolla pasa con su miriña que blanco.

Hola, crespón de puma. ! marineros, contempladla!
Va mojadita de lunas que le hacen su piel mulata.

Niña, no te quejes tan solo por esta tarde.
Quisiera mandar al aqua que no se escape pronto
De la cárcel de tu falda.
Tu cuerpo encierra esta tarde rumor
de abrirse de dalia.

Niña, no te quejes,
tu cuerpo de fruta esta dormido en fresco brocado.

The Creole girl passes in her crinoline that's white.

Hey, the crepe of your foam, ¡sailors, get a look at her!
She walks moist from the droplets on her dusky skin.

Little girl, don't fret, so alone this afternoon.
I'd like to order the water that you do not escape
suddenly from the prison of your skirt.
Your body encloses this evening, the rumor
of a dahlia opening.

Little girl, don't fret,
your body is fruit asleep in the embroidered breeze.

Tu cintura vifina con la nobleza de un látigo.
Toda tu piel huele alegre a limonal y a naranjo.

Los marineros te miran y se te quedan norando.
La niña criolla passa con sumiriña blanco
Que blanco!
- *Text by Nestor Luján*

Cancion de Cuna para dormir a un negrito
Ninghe, ninghe, ninghe, tan chiquitito,
El negrito que no quiere dormir.
Cabeza de coco, grano de cafe,
Con lindas motitas, con ojos grandotes
Como dos ventanas que miran al mar.

Cierra los ojitos, negrito assustado;
El mandinga blanco te puede comer.
Ya no eres esclavo! Y si duermes mucho
El senor de casa promete comprar
Traje con botones, para ser un "groom".

Ninghe, ninghe, ninghe, duermete, negrito,
Cabeza de coco, grano de cafe,
- *Text by Idelfonso Pereda Valdés*

Canto Negro
Yambambo, yambambe!
Repica el congo solongo,
Repica el negro bien negro.

Aoe!
Congo solongo del Songo
Baila yambo sobre un pie yambambo, yambambe!
Mamatomba serembe curesemba,
El negro canta y se ajuma
El negro canta y se va.

Acuememe serembo ae,
Yambambo ae
Yambambo ao.

Tamba del negro que tumba,
Tamba del negro caramba.

Caramba, que el negro tumba, yama, yambo!
Yambambe, yambambo, yambambe!
Baila yambo sobre un pie!
- *Text by Nicolás Guillén*

Your waist quivers finely with the nobility of a whip.
All your skin smells joyfully of lemon and orange trees.

The sailors look at you and they keep looking at you
The Creole girl passes with her crinoline that's white,
so white!

Cradle Song for a small black child
Ninghe, ninghe, ninghe, so tiny,
the little black child that doesn't want to sleep.
Head of coconut, grain of coffee,
with pretty freckles, with eyes wide open
like two windows that overlook the sea.

Close your tiny eyes, frightened little black boy;
the white boogey-man can eat you up.
You're no longer are slave! And if you sleep a lot
the master of the house promises to buy you
a suit with buttons, so you can be a "groom."

Ninghe, ninghe, ninghe, sleep little black child,
head of coconut, grain of coffee.

Black Song
Yambambó, yambambé
The Congo solongo strusts by,
The very black man strusts by.

Aoé!
The Congo solongo from Songo
Dances the Yambó on one foot.
Mamatomba serembé cuserembá,
The black man sings and gets drunk.
The black man sings and goes.

A cuememe serembó aé
Yambambó aé
Yambambó aó.

Tamba the black man staggers
The black man staggers, caramba.

The black man falls, yambá, yambó!
Yambambé, yambambó, Yambambé!
He dances the yambo on one foot!

Program Notes
Juliana Moura

Après un rêve (After a Dream)
Set by Gabriel Fauré (1845-1924)
Anonymous text translated by Romain Bussine

The French composer most commonly considered to have developed the *mélodie* into a true art song form, Gabriel Fauré originally studied organ with Saint-Saëns as well as conducting at the famed Écol Niedermeyer. Fauré worked as an organist at many churches in France and even taught at the Paris Conservatory himself. In the second half of the 19th century, his compositions won the acceptance of the general public, after years of struggling to establish himself as a composer. In fact, Gabriel Fauré became one of the most important composers of the art song repertoire. His musical settings capture the nostalgia of Paris during his lifetime and his melodic phrases express unattainable desires of a dream. His song *Après un rêve*, one of the most well know pieces of the song repertoire is a typical example of Fauré's musical identity. This popular melody has been transcribed for many solo instruments.

Le Violon (The Violin)
Set by Francis Poulenc (1899-1963)
Text by Louise de Vilmorin(1902-1969)

Vilmorin was a female French poet and journalist whose poetry expressed the eccentric lifestyle and atmosphere of the era in which she lived.

Francis Poulenc was a French songwriter who followed Fauré's legacy. Despite some study in composition, Poulenc remained largely self-taught, composing songs that are tuneful and sophisticated. Tonal color, as reflected by the sounds of certain keys, is very important in his vocal compositions, thus his songs are not transposed. He was one of the Les Six, a group formed by composers who were opposed to the stylistics ideas of Richard Wagner and the musical adaptation of Impressionism. Born and raised in France, Poulenc's life and music were strongly affected by the deaths of several of his friends. His compositions also express the influences of Stravinsky and Satie. *Le violon* is the fifth song of the song cycle *Fiançaille pour rire* where nostalgia and reflection are the important themes of the poem.

La mer est plus belle (The sea is more beautiful)
Set by Claude Debussy (1868-1918)
Text by Paul Verlaine(1844-1896)

Paul Verlaine was a French poet considered to be the greatest representative of the symbolist movement. His poems use subtle suggestions instead of precise statements and convictions. His texts are widely set by French art song composers.

Claude Debussy studied at the Paris Conservatoire and wrote prolifically for voice and piano. Debussy's collection of songs for solo voice demonstrates a strong connection with French literature and poetry, especially with symbolist writers. His pieces are often characterized by changing time signatures and rhythmic passages that evoke a feeling of flow rather than adhering to a strict sense of time. His innovative contribution was his disregard for traditional ideas of chord structure and tonality. He was able to translate

poetic nuance into musical lines with the use of his "dream-like" melodies as found in this song.

Liebst du um Schönheit (If You love for Beauty's Sake)
Set by Gustav Mahler (1860-1911)
Text by Friedrich Rückert(1788-1866)

Friedrich Rückert was an influential and leading German poet and translator who inspired many German art song composers, having more than 121 of his poems set to music.

Famous as a conductor and composer, Gustav Mahler wrote primarily for orchestra and voice. He was born and raised in Vienna, and achieved the position of conductor of the Vienna Court Opera, and eventually, the New York Philharmonic and the Metropolitan Opera. His compositions fuse together symphonies and songs, creating the symphonic poem. Mahler's orchestral song cycles are his major lied works, and he is credited for having moved songs from intimate venues into the concert halls. His Late-Romantic style resulted in songs that are lyrical, chromatic, and beautiful in tone, of which Liebst du um Schönheit is a perfect example. Mahler wrote this beautiful, intense, and passionate song for his wife after their marriage.

In dem schatten meiner Locken (In the shadow of my hair)
Set by Hugo Wolf (1860-1903)
Translated by Heyse(1830-1914) and Geibel(1815-1884)

Paul Johann Heyse was a German author awarded with the Nobel Prize for Literature in 1910. Emanuel Geibel was a German poet and playwright best known by his purely lyric poetry.

Hugo Wolf was a late - romantic composer born in Austria whose songs are considered to be a true example of synthesis between poem and music. A devoted admirer of Richard Wagner, Wolf was strongly influenced by his music. In his songs, Wolf combined expressive harmonic movement with independent piano and vocal parts, in order to illustrate the mood and character of the poem. In so doing, he expanded the lied tradition of Schubert and Schumann. This song is the second piece from the Secular Songs of his *Spanishes Liederbuch.* This is a collection of musical settings of Spanish and Portuguese poems from the sixteenth and seventeenth centuries translated by Paul Heyse and Emanuel Geibel.

Das Mädchen spricht (The girl speaks)
Set by Johannes Brahms (1833-1897)
Text by Otto Fridrich Guppe (1804-1879)

Gruppe was a German poet and philosopher whose poems were set by such composers as Richard Strauss, and Carl Löwe.

Johannes Brahms was a German virtuoso pianist and composer who lived in Vienna during the romantic period. His *lieder* are characterized by both strictness and freedom in form, line, and texture. Brahms was able to blend classical form and romantic ideas with his love for folk music. As a song composer, Brahms is often criticized as being more involved with the formal development of the music than with the text. *Das Mädchen spricht*, is the third song of his *Fünf Lieder*, Opus 107.

The Spring is Arisen
Set by Jake Heggie (b.1961)
Text by Edna St. Vincent Millay(1892-1950)

Edna St. Vincent Millay was the first woman to receive the Pulitzer Prize for Poetry. Her controversial lifestyle and many love affairs are often reflected in her frank and realistic poems.

The American pianist and composer, Jake Heggie, was born in Florida and came to prominence as a resident composer at the San Francisco Opera Company. He is considered one of the brightest stars of the contemporary American vocal music scene. Some of his more famous operas include *Dead Man Walking* and *The End of the Affair*. His popularity as a serious song composer has been driven by the many commissions by famous singers such as Frederica von Stade, Audra McDonald, Joyce DiDonato and many others. His works are filled with modern lyric lines and jazzy contours. *The Spring is Arisen* is the last song from his cycle *Songs & Sonnetes to Ophelia.*

I am in need of Music
Set by Ben Moore (b. 1960)
Text by Elizabeth Bishop(1911-1979)

Elizabeth Bishop was an American poet whose financial security allowed her to write independently and travel extensively. Primarily focused on her impressions of the physical world, her poetry translated precise images and true life to words. In 1964 she was awarded the Fellowship of the Academy of American poets.

Ben Moore is an American composer-pianist and painter who was born and raised in New York. Known almost entirely for his songs, Moore's music is refined and romantic, containing a large selection of entertainment songs, which are often performed by famous singers on the great American stages. Ben Moore translates texts into musical phrases with elegance and nuance. In addition to his songs, he has also written music for choir, chamber ensembles, and operatic parodies.

Joy
Set by Ricky Ian Gordon (b. 1956)
Text by Langston Hughes (1902-1967)

Langston Hughes was an African-American poet and writer who studied at Lincoln University in Pennsylvania. Hughes won the Harmon Gold Medal for literature with his first novel entitled *Not Without Laughter*. His poetry portrays African-American life in the United States from the 1920's throughout the 1960's.

A prolific song writer born and raised in New York, Ricky Ian Gordon is recognized as one of the leading vocal composers of his generation, being able to blend the styles of art song, opera, and musical theater. His resulting music is lyrical, tuneful, and unique in style. In addition to his vocal music, he has also written ballets and choral music. Popular among many famous singers, his songs are influenced by twenty-century figures, playwrites, painters, foreign movies, and novelists.

Joy is the final song in the collection entitled *Bright-Eyed*.

Zpivano do dalky (Sung into the distance), **Opus 22**
1) Pisen Tve nepritomnosti (Song of Your Absence)
2) Polohlasem (Under one's breath)
3) Jarni (Spring Song)
Set by Vítězslava Kaprálová (1915-1940)
Viktor Kripner (1906-1956)

Vítězslava Kaprálová was a Czech composer and conductor who studied with some of the most prominent Czech composers of her time as well as with the great Nadia Boulanger. She conducted important orchestras like: Czech Philharmonic and the BBC Orchestra. Her compositions are vast in spite of her short life. She wrote for orchestra, piano, chamber music, solo instruments and especially for art song and her musical style runs through the vain of Liszt, Rachmaninoff and Chopin. Her songs reflect the culture of her time as well as events and personal moments in her life. She confided to a friend "You know, Jarabáček, I would like to write just songs — they are my biggest love." She was a highly recognized as a composer during her lifetime. Zpivano do Dalky, (1939), is a set of 3 songs for voice and piano. The songs are strongly influenced by folk music and present an ethereal atmosphere and nostalgic mood. The set was premiered in Paris on June 30, 1939, by the singer, Herlingerova and the composer. The text was written by Viktor Kripner (1906-1956) a Czech poet to whom Kaprálová dedicated this composition. Following the German occupation of Czechoslovakia on March 15, 1939, Kaprálová remained an exile in France. Two months after her marriage to writer Jifií Mucha, she died in Montpellier.

Three songs from Cinco Canciones Negras
Punto de Habanera (Siglo XVIII) (Havana Point) Text by Nestor Luján(1922-1995)
Cancion de Cuna para dormir a un negrito (Cradle Song for a small black child) Text by Idelfonso Pereda Valdés(1899-1996)
Canto Negro (Black song)Text by Nicolás Guillén(1902-1989)
Set by Xavier Montsalvatge (1912-2002)

Xavier Montsalvatge was a Spanish composer who studied violin and composition at Barcelona Conservatory. Influenced by all types of music, his style shows elements of Wagner, twelve-tone technique, Catalan folk music, polytonality, and the French composers Auric and Messiaen. Cinco Canciones Negras was composed in 1945 for voice and piano, and was orchestrated by the composer in 1949. This unique and beautiful set consists of 5 songs with 4 distinguished poets. It shows the influence of rhythms and themes from Antilles and the West Indies and is full of contrasting melodies and rhythms. The text contains many double meanings and political views such as racism, disintegration of a native culture, and colonialism.

Nestor Luján was a Spanish journalist whose writing career was primarily as a novelist in Barcelona. Idelfonso Pereda Valdés was an Afro-Uruguayan poet, Historian, Teacher, and member of the cultural elite of Uruguay. He was a frequent lecturer of Afro-American Literature at Santiago Universidad - Concepcion, Chile, the University of Parana, Brasil, as well as the Congress of Africanistas en La Habana, Cuba. Nicolás Guillén was an Afro-Cuban poet most remembered as the National Poet of Cuba.

Si, mi chiamano Mimi
La Bohème
By Giacomo Puccini (1858 - 1924)

Giacomo Puccini was an Italian composer who came from a musical family who enjoyed being totally supported by his relatives in his profession. Although he was not formally instructed in the field of composition, the librettist and composer, Arrigo Boito, who was influental in helping to establish him as an opera composer, recognized his passion and talent for composing opera. Puccini composed twelve full operas, four of which (*La Bohème*, *Madama Butterfly*, *Tosca,* and *Turandot*), are standard repertoire in most major operahouses around the world.

The aria *S, mi chiamano Mimi* comes from the first act of the opera La Bohème, and is sung by Mimi when she introduces herself to her neighbor, Rodolfo.
In this aria, Puccini employs *violinata* technique used to express the deepest desires of the character. This technique is used to emphasize the main melody which is also the motive for the character, as instruments double the melody itself at the moment of climax. The vocal line is supported by not only the violins, but cellos, violas, and other instruments, suchas the French horn and woodwinds. Puccini's employment of this technique helps tomake the musical climactic moment a memorable experience for the audience.

Guitar Studio

April 20, 2010

Bird Recital Hall

(No Program Provided)

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Aaron Neumann, *violin*

Student of J. Patrick Rafferty

with

Krista Wallace-Boaz, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Tuesday Evening
April 20, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
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PROGRAM

Partita (1984) — Witold Lutosławski (1913-1994)

I. Allegro giusto
II. Ad libitum
III. Largo
IV. Ad libitum
V. Presto

Sonata No. 1 in G minor for Solo Violin BWV1001 (1720) — J.S. Bach (1685-1750)
from the *Sei Sonatas e Partitas senza basso*

I. Adagio
II. Fuga
III. Siciliana
IV. Presto

INTERMISSION

Sonata for Violin and Piano (1916) — Claude Dubussy (1862-1918)

I. Allegro vivo
II. Intermède, fantasque et léger
III. Finale: Très animé

Five Melodies for Violin and Piano, Op. 35 — Sergei Prokofiev (1891-1953)

I. Andante
II. Allegretto leggero e scherzando
III. Andante non troppo

PROGRAM NOTES

Partita (1984)

Witold Lutoslawski

Witold Lutoslawski was one of the preeminent composers of the Twentieth century. Winner of the very first Grawemeyer Award, Lutoslawski composed *Partita* in 1984 on commission by the St. Paul Chamber Orchestra for Music Director emeritus and violinist Pinchas Zukerman and pianist Marc Neikrug. Partita quickly became a staple of the contemporary repertoire after its premier in January 1985 in St. Paul, Minnesota by Pinchas Zukerman and Mark Neikrug. Anne Sophie Mutter further popularized the piece in 1988 when she requested Lutoslawski orchestrate a version for violin and orchestra in 1988. Also, violinist and Professor J. Patrick Rafferty performed *Partita* with the University of Louisville Symphony Orchestra, under the direction of Kimcherie Lloyd, in one of his opening concerts as new professor of violin at the University of Louisville.

Witold Lutoslawski received a musical education at the Warsaw Conservatory, where he studied composition and piano, as well as mathematics at the University. During this time, students in Poland were deeply challenged by political turmoil as a result of the war. With the Nazi invasion of Poland in 1939, Lutoslawski joined the Polish Army as a radio communications officer. He was eventually arrested by the Nazis in Lublin early on in the war. He escaped and fled back to Warsaw, where he organized underground concerts of music banned by the Nazis. For a number of years following these events, Lutoslawski was forbidden to present experimental compositional works to the public. It was not until after 1956 that he began integrating more non-traditional techniques, such as aleatoric writing, into his compositions, which are evident in his string quartet and Symphony No. 2. In the remaining 14 years of his life, however, Lutosławski's style shifted, as he began to incorporate musical elements of the past, such as classical forms and motivic organizations; his combination of twentieth- century experimental techniques with classical forms gave a substantial portion of his output a neo-classical essence.

Partita consists of three main movements (Movement I- Allegro guisto; Movement 3- Largo, and Movement 5- Presto) which are separated by two semi-improvisatory, alleatoric movements, titled *Ad libitum* (Movements 2 and 4).

The *Allegro giusto* opens with passionate and rhythmic vitality. Throughout the movement are moments of hauntingly lyrical and distressing melodies, conveyed with intentional *non vibrato, glissandi,* and *microtonal inflections.* Lutoslawski masterfully develops motivic cells through gestural phrases. The development of gesture and lyricism is an integral feature of this piece; throughout the entire work there is an underlying presence of lyricism that is often masked by astringent harmonies and abrupt changes in texture. Theorist and composer, Richard Brook, wrote,

> *"What is exciting about this music is how the surface complexity belies an underlying architecture of pristine clarity: from an economy of technical means evolves musical gestures that are both musically expansive and emotionally moving."*

The *Ad libitum* movement that follows connects the first and third movements. It is improvisatory in character, as Lutoslawski specifically instructs the performers

not to coordinate the parts in any way. Compositionally, the Ad libitum sections are highly controlled. Even though each performer executes their part in an improvisatory cadenza-like fashion, completely unsynchronized, they are able to coordinate the beginning of the Largo with ease, demonstrating Lutoslawski's masterful control of aleatoric music. The intensity of the Ad libitum music heightens from beginning to end, and culminates on the first note of the *Largo*.

The *Largo* movement opens with a passionate melody, and presents a variety of colors and textures throughout the movement. It is certainly the most expressive movement, as the Largo is the emotional foundation of the piece. The Ad libitum section that follows the Largo is distinguished by the repeated half-step gestures in the piano line, which grow in volume and intensity, producing an energy that explodes into the opening notes of the Presto movement. The Presto is a virtuosic and brilliant finale that maintains intensity and drive throughout. There is a short *Ad libitum* movement towards the end of the piece that leads straight into the Coda, which drives the movement to a vigorous end.

Sonata No. 1 in G minor for Solo Violin BWV1001 (1720) J.S. Bach

Johann Sebastian Bach is often recognized as one the most industrious composers of all time. During the course of his life, he held several positions in various churches and courts throughout Germany, in Arnstadt, Weimer, Kothen, and Leipzig. Work and family obligations restricted Bach from travelling beyond Germany. While in Leipzig, for instance, he composed one full cantata every week on top of raising ten children, four of whom went on to become well known musicians and composers. Bach notably stated, *"I was obliged to be industrious. Whoever is equally industrious will succeed . . . equally well."* After his death in 1750, Bach's music was neglected for nearly half a century. His rediscovery began in 1802, when German musicologist, Johann Nikolaus Forkel, publicized a biography on Bach. Furthermore, Felix Mendelssohn led an interest group of composers and enthusiasts who actively revised Bach's music. Mendelssohn's role is perhaps best remembered by a famous performance that he conducted of the St. John Passion in Berlin in 1829, which firmly re-established the recognition of Bach's influence on classical music. Many composers thereafter began creating transcriptions of Bach's works to study and introduce to a wider audience. Finally, in 1850, a complete critical edition of Bach's works was initiated, taking approximately 50 years to complete.

Bach composed *Sei Sonatas e Partitas senza basso,* or Six Sonatas and Partitas without bass, for solo violin in 1720. During this time, he was employed by Prince Leopold of Cothen. While at the secular court of Cothen, Bach wrote mainly secular and instrumental music. Well known works from this period include the Brandenburg Concertos, the Cello Suites, and the *Well-Tempered Clavier. The Six Sonatas and Partitas* were initially reintroduced by violinist Ferdinand David, who compiled them for publication in 1843. However, famous violinist, Joseph Joachim, firmly established their revival, performing movements from the partitas and sonatas during encores and recitals. Even with all of this effort, it wasn't until the Twentieth century that the sonatas and partitas received worldwide appeal. Now, as pinnacles of the repertoire, there are arrangements of each movement for virtually every instrument - guitar, marimba, viola, saxophone, a quartet version of the famous Chaconne, as well as a

version of the Chaconne for left hand Piano, are few examples.

The entire collection of Bach's Sonata and Partitas consists of three sonatas and three partitas. The Sonatas are in four movements, arranged slow-fast-slow-fast, in a form known as *sonata de chiesa*, or "church sonata." The second movement of each sonata contains a fugue in four voices. The three Partitas, however, are organized as a collection of Baroque dance movements. They are not necessarily intended for dance. Instead, they utilize the rhythms, musical forms, and overall inspiration, or essence of Baroque dances.

The *Adagio* of the G minor Sonata is an extremely lyrical piece, almost fantasy-like in character. The piece is harmonically and lyrically structured around foundation chords that are linked by improvisatory gestures. The beginning establishes this harmonic and lyrical organization with a pronounced opening chord, which is followed by a languid gesture, which leads to the next chord. Although Bach illustrates the rhythm of these gestures precisely, performance practice demands freedom to expand and contract their timing, to accentuate the expressive element and direction of each gesture.

The second movement is a four voice fugue, marked *Allegro*. The opening notes establish the theme and rhythmic basis of the fugue. The clarity of the individual lines can be heard as each new voice enters, organically building in volume and intensity. Bach's fugues for violin truly are a testament to his genius, and represent not only his masterful compositional technique, but also his understanding of the violin's fullest technical capacity. Perhaps, no composer has managed to write four voice fugues for a single voice instrument as effectively well as Bach has.

The third movement is based on Baroque dance known as the *Siciliana*, or the French *Sicilienne*. A Siciliana dance was always executed in a 12/8 or 6/8 meter. They are distinguished by their elegance, intimacy and tenderness, as their character is pastoral, and their melody relaxed. In this particular Siciliana, Bach formed two distinct voices, distinguished by their range, high and low, that take part in a graceful conversation as the lyrical dance unfolds.

The last movement of the sonata is a brilliant and virtuosic *Presto*. The Presto consists primarily of sixteenth- note figurations. Despite this, Bach managed to present a variety of rhythmic activity. One example is through rhythmic configurations of hemolia. A *hemiola* is a manipulation of meter where rhythmic gestures unfold across the bar line in a way that juxtaposes the normal, established pulse, creating a sensation of an alternate meter. Another example is through constant alterations of phrase length through the construction of hypermeters of four, three, and two and sometimes elongated sensations of one pulse per phrase or gesture.

Sonata for Violin and Piano (1916) — Claude Dubussy

Claude Debussy composed during the Impressionist Period. Impressionism first rose in the world of visual art during the19th century. The paintings of Monet, Manet and Renoir, some of the most prominent impressionist painters, are emulated through Debussy's revolutionary musical colors and style. Painting vibrant scenes of modern

life, to peaceful landscapes of nature, impressionist painters sought to accentuate the features that are most memorable of a fleeting impression, such as overall color, form, and mood. They often painted reflections of objects against objects, such as reflections of bridges against water, or illuminated structures against wet surfaces, and emphasized themes of nature, such as fog, sunsets and hay stacks. Monet's paintings of water lilies are perhaps the most recognizable, and while listening to the music of impressionist composers, such as Ravel, Vaughn Williams, Satie and Debussy, it is advantageous to keep in mind a visual representation of the music.

Debussy despised the term *impressionism*. He did not describe his style as *impressionist music*. To him, the term was merely invented by critics as an attempt to label art, and lessen it. Nevertheless, Debussy's innovative harmonies and tone colors, ambiguous meters and metric pulses serve as the quintessential musical representation of impressionist ideal. In Debussy's music, suspense is equally created by passionate, flaring gestures, as it is nostalgic moments of repose. His use of harmony and rhythm revolutionized classical music, as it was completely different than any music preceding it. The Sonata for Violin and Piano is a superb example of impressionist music. With a perfect balance of sweetness, fire, charm, and nostalgia, the sonata, written very late in his life, represents the culmination of Debussy's compositional and artistic dexterity.

Musically, Debussy controlled every element of the piece- tempi, dynamics, *rubato*, and articulations, are all precisely illustrated. The main difficulty for the violinist is achieving tonal colors and effects representative of the impressionist style. One example of a tonal color is achieved through the use of the *flautando* bow stroke. The term *flautando* describes when the violin bow is very lightly and quickly drawn across the string, producing an airy, transparent sound quality. Physically, at the time of its composition, Debussy was ill with terminal cancer, but had continued to write despite his failing health. The sonata belongs to a set of compositions that Debussy began in 1915, a project that consisted of composing six sonatas for various instrumentations; the Violin Sonata was the third in the set and the last work he completed before his death.

The long piano chords that open the first movement of Debussy's Violin Sonata, *Allegro vivo*, followed by the lyrical violin line, creates a beginning unencumbered by a perceptible pulse. Instead, the listener is immediately transported to an atmospheric realm, to marvel at the harmonic colors of the piano and lyrical gestures of the violin line. Rhythmic ambiguity is one feature representative of impressionist music; it is however no more than an illusion in Debussy's Violin Sonata, as there is always an underlying stability in metric pulse, regardless of mood or musical character. Debussy's harmonic language was revolutionary to classical music. He explored new harmonic sonorities and textures – dissonances often go unresolved, as the underlying mood of the music prevails. The first movement demands a variety of techniques that tribute the impressionist style. Listen for flautando bow strokes, false harmonics, quick, fleeting 16th note gestures and an overall quality of sound unlike any other piece on the program.

The middle movement, *Fantasque et léger*, greatly contrasts the opening movement, as it is very whimsical and capricious in character. The opening passage serves as a quasi-cadenza for the violinist, and suggests a free and *rubato* approach. However,

Debussy quickly establishes the 2/4 meter with the introduction of repeated 16th notes that flaunt the same staccato articulation introduced in eighth notes of the opening movement, this time in a more playful and youthful character. Debussy introduces a diverse assortment of fully developed themes and musical characters throughout this movement, which often change on a whim. The ending passage of movement descends from the highest range, to lowest in one feather-like, tender gesture, preparing the listener up for the hauntingly nostalgic opening of the final movement.

The final movement, *Très animé*, was finished four months before Debussy completed the preceding two movements, and opens with rapidly light notes in the piano, which hint at a lyrical melody previously heard. The violin line opens with a faintly transformed adaptation of the opening melody of the first movement. Within 6 bars however, the music accelerates and transforms into a brilliant and uplifting melody, completely shifting the character and mood of the piece.

Five Melodies for Violin and Piano, Op. 35 — Sergei Prokofiev

Sergei Prokofiev was born in Sontsovka, Ukraine. His compositional style truly distinguishes him from any other Twentieth-century composer. An accomplished pianist and conductor, Prokofiev's musical training began with his mother, as he would listen to her practice piano when he slept as a child. In his memoirs Prokofiev wrote, "When I was put to bed at night, I never wanted to sleep. I would lie there and listen as the sound of a Beethoven sonata came from somewhere far off, several rooms away."

His talents were recognized at a very early age. By the time he was twelve years old he had composed an opera, a four movement symphony, and seventy or so pieces for piano. Eventually, Prokofiev attended the St. Petersburg Conservatory. It was here that his avant-garde compositional approach materialized, as he shocked his professors with his bizarre, yet innovative harmonies. Prokofiev composed in a wide range of musical genres, including symphonies, concerti, operas, ballets, and program pieces and even film music. At the time, his works were considered both extremely modern.

Prokofiev's Five Melodies for Violin and Piano, Op. 35, were originally written for Voice and Piano as a suite titled, *Five Songs without Words*. He composed the original songs for the soprano Nina Koshits during a concert tour of the U.S. in California. Five years later, he transposed the wordless songs essentially unaltered for the violin and piano and dedicated each melody to a violinist.

The first movement, *Andante*, is dedicated to polish violinist Paul Kochanski. It is in 12/8 meter, and has an extremely lyrical and tender character. The climax of the movement is heighted by octave doubling in the violin line; the opening melody also closes the movement.

Movement IV, titled *Allegretto leggero e scherzando*, as indicated by its tempo, is also dedicated to Paul Kochanski. It conveys an entirely different character than the opening movement, one of playfulness and charm. Prokofiev never abandons

lyricism however, as there are interspersed moments of languid melodic material, which contrast with the recurring spritely, dance-like melody.

Movement V, *Andante non troppo,* is dedicated to violinist Joseph Szigeti. It is in three main sections, each of which present distinguished textures and unique musical characters. The first section is singing and mournful. Lyrical melodies are interchanged between the violin and piano, which fully develop and resolve before the abrupt change in character of the second section. The second section, *Pochissimo pui animato,* presents very angular music, almost grotesque in comparison to the opening melody, as it drastically shifts in dynamics and articulation. This music eventually transforms however, into a passionate and poignant melody in C-flat major, leading directly into the beginning of the third section, Meno mosso. The *Meno mosso* is grand and majestic, opening with a resonating sonority of octave trills in the violin line. The closing phrase of the movement restates the opening melody, completely transformed in texture however, by sweet and atmospheric harmonics, bringing the suite of melodies to a reflective, yet charming closure.

University of Louisville
School of Music
Comstock Recital Hall
April 20, 2010 5:00 PM

The University Tuba-Euphonium Ensemble
John Jones, director

PROGRAM

Hungarian Melodies — Harold T. Brasch

Matthew Byrum, euphonium
Krista Wallace – Boaz, piano

Ave Maria — Franz Biebl
Arr. Adam Edwards

Barcarolle from "Samson and Delilah" — C. Saint Saens
Arr. Wilson

The Liberation of Sisyphus — John Stevens

Christopher Schmidt, tuba soloist

Personnel
Euphoniums: Matthew Byrum, Chris Dye, William Rossman, Patrick Albert
Tubas: Adam Edwards, Chris Schmidt, Bryen Warfield, Brandon Neal
Chris Bettler

University of Louisville School of Music
Voice Area Recital
Tuesday ~ April 20, 2010 ~ 3:00pm
Comstock Hall

Program

Love of No Time — Pierson Keaton

Trista McGetrick, soprano (204-62 Everette)
Hae-jin Kim, piano

Auf dem Wasser zu singen — Franz Schubert (1797-1828)

Lauren Dillman, soprano (112-61 Everette)
Caroline Drury, piano

Si mes vers avaient des ailes — Reynaldo Hahn (1874-1947)

Jessica Kastor, soprano (112-62 E.Tidwell)
David George, piano

Che farò senza Euridice *from **Orfeo*** — Christoph Willibald von Gluck (1714-1787)

Katie Allen, mezzo-soprano (212-62 E.Tidwell)
Jessica Dorman, piano

De los alamos vengo — Joaquin Rodrigo (1901-1999)

Lucy Simpson, soprano (212-62 E.Tidwell)
Jessica Dorman, piano

The Seal Man — Rebecca Clarke (1886-1979)

Rachel Hobbs, soprano (212-65 Weeks)
Jessica Dorman, piano

Er ist's — Hugo Wolf (1860-1903)

Sarah Tubbesing, soprano (212-62 E.Tidwell)
David George, piano

Hence, Iris, hence away *from **Semele*** — George Frideric Handel (1685-1759)

Sarah Barker, mezzo-soprano (212-62 E.Tidwell)
David George, piano

Heute noch *from* ***Kantate 211***

Johann Sebastian Bach
(1685-1750)

Haley DeWitt, soprano (204-62 E.Tidwell)
David George, piano

In der Fremde

Robert Schumann
(1810-1856)

Obadiah Roush, baritione (521-65 Weeks)
Jessica Dorman, piano

E amore un ladroncello *from* ***Così fan tutte***

Wolfgang Amadeus Mozart
(1756-1791)

Nicole Bass, mezzo-soprano (304-61 Everette)
Caroline Drury, piano

Donne mie, la fate a tanti *from* ***Così fan tutte***

Wolfgang Amadeus Mozart

Nicholas Gray, baritone (312-65 Weeks)
Caroline Drury, piano

L'Invitation au Voyage

Henri Duparc
(1848-1933)

Phillip Morgan, baritone (304-65 Weeks)
Caroline Drury, piano

Mai

Reynaldo Hahn

Kelli White, soprano (412-62 E.Tidwell)
David George, piano

Va! laisse couler mes larmes *from* ***Werther***

Jules Massenet
(1842-1912)

Carlie Schoner, mezzo-soprano (412-62 E.Tidwell)
David George, piano

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Voice Area Party Day

Fun and Food

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LaGrange, KY

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Kate Doyle, *violin*

Student of J. Patrick Rafferty

with

Krista Wallace-Boaz, *piano*
Erin Keesey, *soprano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Wednesday Evening
April 21, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Partita No. 2 in D Minor, BWV 1004 — J. S. Bach (1685-1750)

Allemande
Courante
Sarabande
Gigue

Fratres for Violin and Piano — Arvo Pärt (b. 1935)

INTERMISSION

Changing Light for Soprano and Violin — Kaija Saariaho (b. 1952)

Erin Keesey, *soprano*

Sonata for Violin and Piano in E-flat Major, Op. 18 — Richard Strauss (1864-1949)

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante - Allegro

PROGRAM NOTES

Partita No. 2 in D Minor, BWV 1004 **J. S. Bach**

"Sei Solo – a violin senza Basso accompagnato- Libro Primo da Joh. Seb. Bach no. 1720."

So begins the title page of Bach's manuscript of the six works he composed for unaccompanied violin, BWV 1001-1006, which were completed by 1720. There is some conjecture that Bach's use of "Sei Solo" referred to the death, in July of 1720, of his beloved wife and first cousin Maria Barbara Bach, as "Sei solo" means "to be alone".

The *Partita in D Minor* is one of the set of six Sonatas and Partitas, BWV 1001-1006. These works were primarily written while Bach served as Kapellmeister in Cöthen, from 1717 to 1723. The complete set remained unpublished until 1802 when Simrock published the first edition. Unlike the three Sonatas, which all have four similar movements in the same order, the three Partitas differ considerably from one another in their number and type of movements. The first movement of the *Partita in D Minor* is a traditional *Allemande*. Bach uses little Baroque ornamentation and keeps the movement clear and straightforward, which allows the performer to add improvise ornamentation upon repeat. This *Allemande* acts somewhat as a prelude to the entire partita as a certain number of its harmonic patterns also appear in the subsequent movements. The *Courante*, a French style dance movement, is characterized by dotted eighth-sixteenth figures, played as triplets in the appropriate quick tempo. The *Sarabande*, in slow triple meter, is of austere mood and contains formal and regular phrase structure. The *Gigue* is in 12/8 meter with fast triplet motion and wide melodic leaps. This partita is often performed with the powerful *Ciaccona*, which surpasses in length the other four movements combined.

Fratres for Violin and Piano **Arvo Pärt**

Arvo Pärt was born in Paide, Estonia in 1935 and grew up in Talinn, where he attended music school at an early age. He eventually studied composition under Heino Eller at the Talinn Conservatory in 1957. As a student in a country occupied by the Soviet Union, Pärt was kept from outside musical influences; his only exposure was several illegal tapes and scores. His continued struggle with Soviet officials led him to emigrate to Vienna and Berlin with his wife and sons. Pärt has since returned to his native Estonia and currently works in Talinn.

Arvo Pärt's music is widely considered to be in the minimalist style, though

he experimented with several different techniques of composition earlier in his career. He created his own technique, called *tintinnabuli*, which serves as a device of minimalism. *Tintinnabuli* is characterized by a relatively uncomplicated tonal structure, most typically single notes or triads, which evoke the stark simplicity of a ringing bell. The somewhat hypnotic rhythmic sections are representative of the mystical spirituality that marks Pärt's compositional essence. *Fratres*, written in 1977, is certainly no exception. *Fratres* is a chamber music work that has been scored by Pärt for a wide variety of different instrumental ensembles, including string quartet, wind octet and percussion, viola and piano, cello and piano, and violin and piano. The arrangement for violin and piano was premiered on August 17, 1980 in Salzburg by Gidon Kremer, violin, and Elena Kremer, piano. It is a one movement work that opens with a cadenza-like introduction by the violin alone. The violin begins in a whisper and gradually crescendos to a powerful forte, then ceases as the piano carefully interrupts with ringing chords. The piece is immediately mysterious and meditative. Midway through the piece, the violin once again plays a cadenza-like section, only this time, unaccompanied by the resonant chords of the piano. *Fratres* ends with the violin playing a poignant melody in harmonics, the piano still present underneath. The work slowly evaporates with the two instruments quietly drawing to a close.

Changing Light for Soprano and Violin **Kaija Saariaho**

The recipient of the Grawemeyer Composition Award in 2003, Kaija Saariho has received international notoriety as a composer of chamber music, orchestral music, and opera. Saariaho was born in Finland in 1952 and engaged in studies of music and the visual arts throughout childhood and young adulthood. Turning her full attention to composition, she attended the Sibelius Academy under the tutorship of composers Paavo Heininen, Brian Ferneyhough, and Klaus Huber. Saariaho won the Grawemeyer award for her first opera, *L'Amour de loin*. The opera was premiered in 2000 at the Salzbourg Festival. She has received other awards and prizes, including the Prix Italia, the Musical Award of the North Council, and the Musical America Composer of 2008.

Changing Light was written in 2002 for solo voice and up to six players. It has been arranged for various ensembles, including ensembles using electronica. The piece was written for violinist Edna Mitchell's Compassion Project. It was premiered on September 11, 2002 in Helsinki by Edna Mitchell, violin, and Deborah Van Renterghem, piano. The expressive and unusual elegance of Saariaho's musical language acts as a beautiful complement to the text, written by Rabbi Jules Harlow. While the soprano sings a pure melody, the violin accompanies with atmospheric trills, delicate harmonics, and sudden

moments of expressive melody. The violinist is asked to project untraditional sounds by alternatively playing over the bridge and fingerboard, by executing trills on weak harmonic notes, and by making harsh changes in dynamics. Saariaho has commented on the essence of the work, saying,

> *"In the composition I follow the idea of a dialogue, suggested by the text I have chosen. The intimate nature and fragile sound world of the duo mirror the fragility of our uncertain existence."*

Changing Light

Light and Darkness, night and day.
We marvel at the mystery of the stars.
Moon and sky, sand and sea.
We marvel at the mystery of the sun.
Twilight, high noon, dusk and dawn.
Through we are mortal, we are Creation's crown.
Flesh and bone, steel and stone.
We dwell in fragile, temporary shelters.
Grant steadfast love, compassion, grace.
Sustain us Lord; our origin is dust.
Splendor, mercy, majesty, love endure.
We are but little lower than the angels.
Resplendent skies, sunset, sunrise.
The grandeur of Creation lifts our lives.
Evening darkness, morning dawn.
Renew our lives as You renew all time.
- *Rabbi Jules Harlow*

Reprinted from Siddur Sim Shalom, page 280,
Edited by Rabbi Jules Harlow.
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Sonata for Violin and Piano in E-flat Major, Op. 18 — Richard Strauss

Richard Strauss was an active musician throughout almost the entirety of his life, beginning with piano lessons at the age of four. He began composing shortly thereafter, and, though initially under the conservative influence of his musical father, became one of the most significant and progressive musicians in music history. By the 1880's, Strauss' revolutionary manipulation of orchestration and form in his symphonic poems and operas led him to be considered one of the most important German composers.

Though prolific in his compositions, Strauss left only three sonatas in total: one for piano, one for cello, and one for violin. All of the sonatas were composed early in his career and are generally considered to be under the

influence of classical forms. The *Violin Sonata*, in particular, uses classical structure and is widely acknowledged as Strauss' last "classical" piece. Author Heiner Wajemann cites Schumann as a major influence for the Violin Sonata, writing,

> *"In the violin sonata he (Strauss) tends once more to Schumann, especially in the two outer movements, which, with their sonata-allegro form, are rather traditionally and clearly laid out. Themes can be heard that are reminiscent of Schumann's contrasting pair, or Florestan, raging passionately forward, and of the soft, lyrical Eusebius, themes that express passion, chivalry, and romantic rapture."*

The second movement, entitled *Improvisation*, contains cunning harmonic shifts and dramatic intervallic leaps, a bold suggestion of a new progressiveness in Strauss' composition that he would utilize for the remainder of his musical life. The third movement begins with a somber introduction in the piano, reminiscent of the bridge to the third movement in the Mendelssohn violin concerto. Suddenly, the piano abruptly changes to a fast tempo, and the violin enters in a brilliant ascending melodic figure. The violin and piano are engaged in alternating virtuosic passages and quick scherzando sections. The movement ends with the two instruments in a rapid conversation racing to the end.

UNIVERSITY OF
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presents

University Flute Ensemble

Kathleen Karr, *director*

Wednesday Evening
April 21, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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Stephanie Burrow
Lauren Cannady
Sarah Carney
Mimi DeGuzman
Megan Dutcher
Mary Falter
Samantha Froehlich
Brittany Glass
Jena Hemmelgarn
Jessica Kastor
Kelly Moreman
Michelle Schapmire
Kaila Washington
Jennifer Van Wie

PROGRAM

Flute Fantasia for Flute Choir — Sonny Burnette

University of Louisville Flute Ensemble

Sonata No. 5 for 2 Flutes — Georg Philipp Telemann (1681-1767)

I. Andante

Jena Hemmelgarn & Kathleen Karr

Sonata for 2 Flutes — Gottfried Finger (1660-1730)

I. Poco Largo

Megan Dutcher & Kathleen Karr

"To Greet the Sun" for solo flute — Katherine Hoover (b. 1937)

Brittany Glass

Flute Duet, Op. 80 — Friedrich Kuhlau (1786-1832)

I. Allegro Con Gusto

Michelle Schapmire & Kathleen Karr

Flute Duet, Op. 80 — Friedrich Kuhlau

I. Adagio/Allegro Con Brio

Samantha Froelich & Kelly Moreman

Flute Duet, Op. 2 — Johann Joachim Quantz (1697-1773)

I. Allegro

Mimi DeGuzman & Kathleen Karr

Fantasie for Flute Choir — Matt Doran

I. Andantino

Megan Dutcher, *conductor*

Sonata for 2 Flutes
Andante
Tempo Giusto
Adagio
Presto

Johann Christian Schultze
(1840-1896)

Lauren Cannady & Jennifer Van Wie

Circulo Magico for Flute and Guitar

Sergio Assad
(b. 1952)

Mary Falter, *flute* Parker Scinta, *guitar*

"Flutey Tales" for 2 flutes
I. Courtly Gossip

Gary Schocker
(b. 1959)

Mary Falter & Kathleen Karr

Trio, Op. 59
I. Allegro non tanto

G. Kummer

Lauren Cannady, Kaila Washington & Sarah Carney

Caprice on Danish and Russian Airs, Op. 79

Camile St. Saens
(1835-1921)

Sarah Carney, *flute* Teil Buck, *oboe*
Samantha Holman, *clarinet* Deborah Dierks, *piano*

"Tales from Arabia" for Woodwind Quintet
I. The Traveler
II. The Market Place
III. The Princess

Benjamin Heckel

Lauren Cannady, *flute* Teil Buck, *oboe*
Danny Sogar, *clarinet* Jackie Royce, *bassoon*
Ben Taylor, *horn*

"The Stars and Stripes Forever" for Flute Choir
arranged by Bill Holcombe

John Philip Sousa
(1854-1932)

The University of Louisville Flute Ensemble

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SCHOOL OF MUSIC

presents

Felice Howard, *double bass*

Student of Sidney King

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Wednesday Evening
April 21, 2010
8:30 p.m.
Margaret Comstock Concert Hall

PROGRAM NOTES

Elegie, Op. 24 **Gabriel Fauré**

Gabriel Fauré's *Elegie* was written in 1883, and was dedicated to cellist Jules Loeb. Originally for cello and piano, *Elegie* was also rewritten for chamber orchestra at the request of conductor Eduoard Colonne. *Elegie* was also originally intended to be the first movement of a cello sonata, which Fauré decided against once completing the work. The piece begins with a slow, and somber but poignant motif that recurs throughout the piece. The work is written in a simple ABA form which begins and ends with the first motif. The B section is characterized by a flourish of notes that adorn a generally stepwise melody. The B section eventually culminates to a brief cadenza which then is abbreviated by the return of the first theme an octave higher.

Sonata No. 5 from *"Il Pastor Fido"*, Op. 13 **Antonio Vivaldi**

Vivald's *Il pastor fido* when translated means "The Faithful Shepherd". The piece was originally written for musette, viol, and flute with the first two being period instruments. The authenticity of the sonata has been questioned by many scholars, which explains the lack of a concrete date of creation. The sonata was later transcribed for flute and continuo in 1982 by Trevor Wye. There are only two surviving manuscripts. The earliest, which is in the Bavarian State Library, dates back to 1737. *Il pastor fido* is comprised of Six Sonatas with the fifth being in C major. The first movement *Un poco vivace* is short and simple. The beginning motif is simple in nature, and outlines a C major scale. The movement ends in a very predictable, and almost exclamatory manner. The second movement *Allegro ma non presto* is a nice contrast due to it's quick tempo, and recurring motifs. The third movement *Un poco vivace* is one that draws the listener to its naturally cascading melody. Also distinguishing is the fact that out of the entire sonata, this is the sole movement in a minor key. The final movement *Minutetto I and II* is a perfect ending to the sonata. The first minuet starts in C major, and embodies the simplistic nature of the first movement. The second minuet then responds with a C minor tonality, and beautiful lyric melody.

Four Short Pieces for Double Bass **David Anderson**

Four Short pieces for Double Bass was written by David Anderson in 1994 for U of L's very own Sidney King. In writing the piece Anderson remarked "Writing for a solo unaccompanied bass was a whole new challenge and I often enjoyed improvising in any genre." The first movement, *Prelude* is

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PROGRAM

Elegie, Op. 24 — Gabriel Fauré (1845-1924)

Sonata No. 5 from *"Il Pastor Fido"*, Op. 13 — Antonio Vivaldi (1678-1741)
- Un poco vivace
- Allegro ma non presto
- Un poco vivace
- Minuetto I & II

Four Short Pieces for Double Bass — David Anderson (b. 1962)
- Prelude
- Scherzando
- Serenade
- Capriccio

PAUSE

Sonate — Paul Hindemith (1895-1963)
- Allegretto
- Scherzo
- Molto adagio

characterized by lyrical lines, and array of dynamic contrasts. The second, *Scherzando* brings to mind rhythmic influences of composers like Bartok due to multimeters, and disjunct melodies. The third movement is another contrasting lyric movement that is characterized by lyric lines, and different syncopation. The last movement *Capriccio,* is one that could be said to have a certain groove to it. It is one of the most varied in terms of thematic material, and goes from a low grumble to declamatory highs.

Sonate **Paul Hindemith**

Paul Hindemith is one of the most significant German composers of his time. The *Sonate* was written in 1949, but still remains one of the lesser known sonatas in the bass repertoire. The first movement, *Allegretto* is true to Hindemith's trademark style of retaining a general tonality, but still being non-diatonic. The second movement *Scherzo,* is very lively, and has a whimsical feel to it. The third movement which is *Molto adagio* begins with a very beautiful and expansive theme. The theme develops, then transforms into a percussive interchange between the bass and piano, which then recedes into an mini-aria. The piece ends wonderfully with a jovial Lied.

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Thursday, April 22, 2010
3:00 p.m.
Malcolm Bird Recital Hall

CONVOCATION

Homenaje Le Tombeau De — Claude Debussy (1862-1918)

Grant Powell, *guitar*
coached by Stephen Mattingly

Concerto — Domenico Dragonetti (1763-1846)
Allegro moderato

Andrew Witten, *double bass*
student of Sidney King
Chris Smallwood, *piano*

Suite for Tuba — Don Haddad
Allegro maestoso
Andante espressivo

Kinsey Witearty, *tuba*
student of John Jones
Debbie Dierks, *piano*

Deep Inside the Sacred Temple — Georges Bizet, arr. Keith Wilkinson

Chris Dye, *euphonium*
student of John Jones
Patrick Albot, *euphonium*
Drew Foley, *piano*

Particles — Armand Russell
Allegro

Leah Fowler, *saxophone*
student of Mike Tracy
Denine LeBlanc, *piano*

UNIVERSITY OF
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Thursday, April 22, 2010
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

Mumblety-Peg — Robert Jagar (b. 1939)

I. Call to Play
II. Follow the Leader
III. Tag
IV. Musical Chairs

Baely Slaton, *flute*
coached by Bruce Heim
Teil Buck, *oboe* Alex Ravitz, *clarinet*
Ian Wolfe, *horn* Jackie Royce, *bassoon*

Impressions — John Coltrane (1925-1967)

Tom Coovert, *jazz guitar* & John Kleemeier, *vibraphone*
students of Craig Wagner & Jason Tiemann

Two Mexican Dances for Marimba — Gordon Stout (b. 1952)

Sam Rouster, *percussion*
student of Jeff Luft

Quiet City — Aaron Copland (1900-1990)

Robbie Elliott, *trumpet*
student of Michael Tunnell
Lexi Langlla, *horn*
Jessica Dorman, *piano*

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Fragment in E-flat
Concert-Rondo

W.A. Mozart
(1756-1791)

Amber Allen, *flugelhorn*
student of Michael Tunnell
Jessica Dorman, *piano*

Trumpet Sonata
I. With strength & vigor

Kent Kennan
(1913-2003)

Jonathan Louden, *trumpet*
student of Michael Tunnell
Debbie Dierks, *piano*

É amore un ladroncello

W.A. Mozart
(1756-1791)

Nicole Bass, mezzo-*soprano*
student of Donn Everette Graham
Caroline Drury, *piano*

Vocalize

Sergei Rachmaninoff
(1873-1943)

Lydia Cepeda, *soprano*
student of Donn Everette Graham
Debbie Dierks, *piano*

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Thursday, April 22, 2010
1:00 p.m.
Margaret Comstock Concert Hall

THE TIDWELL SPECIAL PERFORMANCE HOUR
(DEDICATED TO DAVID GEORGE)

Five Bagatelles for clarinet and piano — Gerald Finzi (1901-1956)
I. Prelude
II. Forlana

Megan Ball, *clarinet*
student of Dallas Tidwell
David George, *piano*

Sonata for clarinet and piano — Francis Poulenc (1899-1963)
II. Romanza

Robert Acosta, *clarinet*
student of Dallas Tidwell
David George, *piano*

Five Bagatelles, Op. 23 — Gerald Finzi (1901-1956)
I. Prelude

Ceryse Duncan, *clarinet*
student of Dallas Tidwell
David George, *piano*

Aria — Eugene Bozza (1905-1991)

Katie Duvall, *clarinet*
student of Dallas Tidwell
David George, *piano*

Sonatina for clarinet and piano — Malcolm Arnold (1921-2006)
Allegro con brio

Luke Harrison, *clarinet*
student of Dallas Tidwell
David George, *piano*

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Osborne Rhapsody for clarinet — Willson Osborne (1906-1979)

Ellen Trammel, *clarinet*
student of Dallas Tidwell

from *Alcina*
Tornami a vagheggiar — George Frideric Handel (1685-1759)

Haley De Witt, *soprano*
student of Edith Davis Tidwell
David George, *piano*

Mondnacht, Op. 39, No, 5 — Robert Schumann (1810-1856)

Emily Howes, *soprano*
student of Edith Davis Tidwell
David George, *piano*

i carry your heart
(text by e.e. cummings) — John Duke (1899-1984)

Lydia Cox, *soprano*
student of Edith Davis Tidwell
David George, *piano*

Madrigales amatorios — Joaquín Rodrigo (1901-1994)
¿Con qué la lavaré?
¿De dónde venis, amore?

Kelli White, *soprano*
student of Edith Davis Tidwell
David George, *piano*

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72nd Season
Three Hundred Fortieth Concert
of the Society

ATOS Trio

Annette von Hehn, *violin*
Thomas Hoppe, *piano*
Stefan Heinemeyer, *violoncello*

2007 Kalichstein/Laredo/Robinson
International Trio Award

University of Louisville
Margaret Comstock Concert Hall
Sunday, April 25, 2010
3:00 P.M.

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Program

Piano Trio in G Major, Hob. XV:25,
Op. 73, No. 2 "Gipsy-Trio" (1795)
Andante
Poco adagio
Finale: Rondo all' ongarese

Joseph Haydn
(1732-1809)

Three Nocturnes (1924)*
Andante
Andante quieto
Tempesto

Ernest Bloch
(1880-1959)

Trio in C Major (1926/1929)*
Allegro risoluto
Tempo moderato e pesante
Recitativo. Moderato ed appassionato—Rondo. Allegro vivo

Gaspar Cassadó
(1897-1966)

Intermission

Trio in E-flat Major, Op. 100 D 929 (1827)
Allegro
Andante con moto
Scherzando: Allegro moderato
Allegro moderato

Franz Schubert
(1797-1828)

*–first performance for the Society

The ATOS Trio performs today as the recipient of the 2007 Kalichstein/Laredo/Robinson International Trio Award

General Management: Rolf Sudbrack
Hamburg, Germany

The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music.

Today's concert is dedicated to the memory of
Frank Abell,
long-time supporter of the Chamber Music Society.
His estate included a $20,000 bequest to the Society to help sustain the quality of its concerts and the Board of Trustees appreciates his thoughtful gift.

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The Miriam Weis Endowment
The Gerhard Herz Estate
University of Louisville School of Music
Dr. Jean Christensen
WUOL 90.5 FM

Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Ms. Shaunitra Wisdom at (502) 852-6907.

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Next Chamber Music Society Concert

October 3, 2010 - 3:00 p.m.
Berlin Philharmonic Wind Quintet

UNIVERSITY OF
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University of Louisville International Guitar Festival and Competition

May 28 – 31, 2010

Dr. Stephen Mattingly, Director

Dr. Christopher Doane, Dean – School of Music

Dear Guitarists, Guitar Aficionados, and Friends,

Welcome to the University of Louisville School of Music. During the coming days we will enjoy top-rate concerts and enlightening master-classes featuring some of the world's premiere performing artists along with a diverse lecture and workshop series presenting engaging clinicians and pedagogues. Yet most important and cherished among our guests are you, the student participants and audience members.

The School of Music recently celebrated its 75th anniversary of excellence in music performance and education. Today, we are together adding to that rich history with the inaugural edition of the University of Louisville International Guitar Festival and Competition. We hope this event will become a tradition as we look forward to the centenary milestone on the not-too-distant horizon.

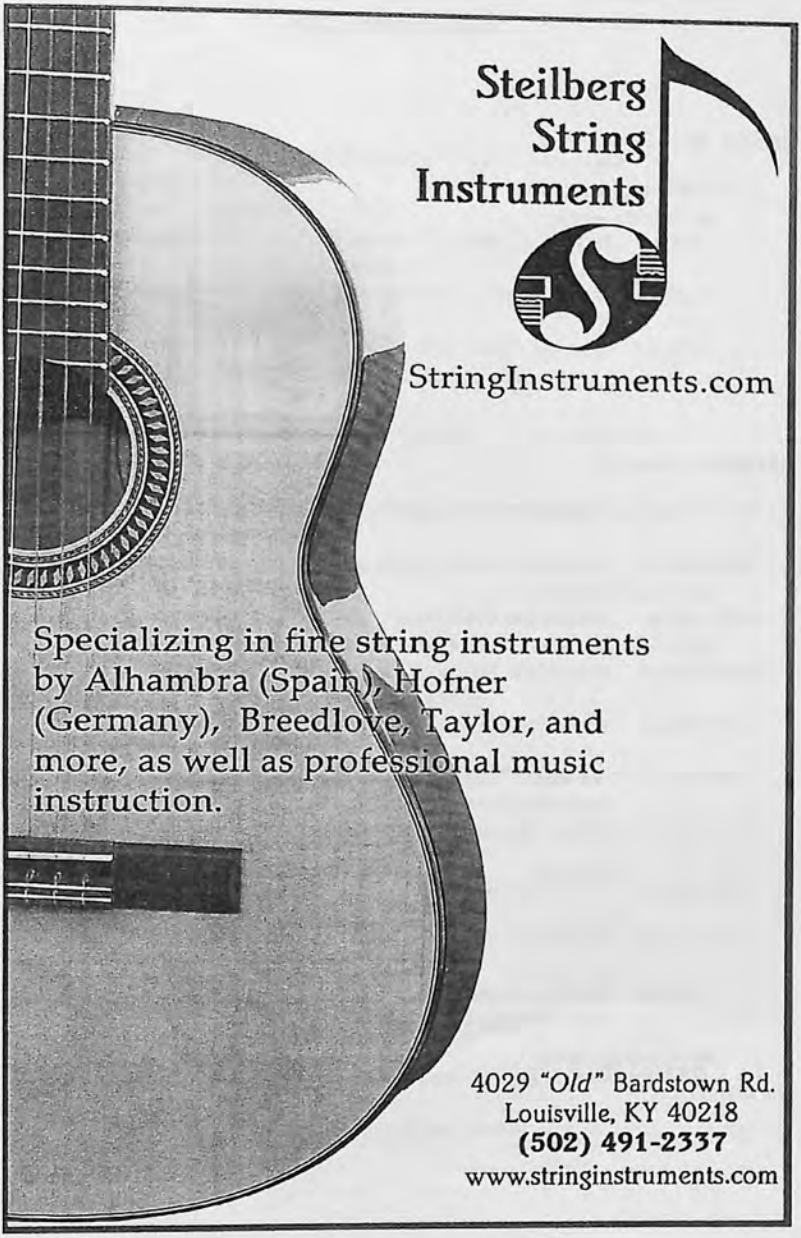
As we embark on a weekend of intensive performance, study and concert-going, remember to enjoy the fun and relaxed atmosphere among friends new and old.

Parallel to the Festival is the International Competition where emerging young talent will vie for a $1,000 First Prize and a featured concert at next year's U of L International Guitar Festival.

We hope you will enjoy this celebration of the guitar and its music.

Sincerely,

Stephen Mattingly
Director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2010 University of Louisville Guitar Festival and Competition
Schedule of Events

Friday, May 28

1:00-5:00 pm	Registration	U of L School of Music Lobby
5:00 pm	Festival Participants Orientation Meeting	Bird Recital Hall
6:00 pm	Competitors Orientation Meeting	Bird Recital Hall
8:00 pm	Opening Concert: Tantalus Quartet	Comstock Recital Hall

Saturday, May 29

9:00-10:00 am	Technique and Finger Aerobics Class	Room 248
10:00-3:00 pm	Competition Preliminary Round	Bird Recital Hall
10:00-12:00 pm	Masterclass: Kris Anderson	Comstock Recital Hall
10:00-12:00 pm	Masterclass: Stephen Mattingly	Room 248
12:00-2:00 pm	Vendor Fair	Room 267
2:00-3:00 pm	Workshop: "Stress Reduction and Relaxation Techniques for Performing Artists, " by Jessica Bonatakis-Mattingly	Green Room
2:00-4:00 pm	Youth Guitar Orchestra	Room LL65
2:00-4:00 pm	Masterclass: William Yelverton	Room 248
4:00 pm	Afternoon Concert: Dieter Hennings and David Walker	Comstock Recital Hall
8:00 pm	Evening Concert: Jason Vieaux	Comstock Recital Hall

Competition Finalists Announced

Sunday, May 30

9:00-10:00 am	Technique and Finger Aerobics Class	Room 248
10:00-12:00 pm	Masterclass: Jason Vieaux	Comstock Recital Hall
10:00-12:00 pm	Masterclass: Kevin Manderville	Room 248
12:00-2:00 pm	Vendor Fair	Room 267
2:00-4:00 pm	Youth Guitar Orchestra	Room LL65
2:00 pm	Lecture: "Baroque Ornamentation," by David Walker	Bird Recital Hall
3:00 pm	Lecture: "Practical Practicing," by Michael Fogler	Bird Recital Hall
4:00 pm	Competition Finals	Comstock Recital Hall
8:00 pm	Evening Concert: William Yelverton	Comstock Recital Hall
	Competition Winner Announced	

Monday, May 31

9:00-10:00 am	Technique and Finger Aerobic Class	Room 248
10:00-11:00 am	Youth Guitar Orchestra	Room LL65
11:00-12:00 pm	Faculty/Student Round Table Discussion	Room 267
1:00 pm	Rehearsal and Sound-Check for Participants in Concert	Comstock Recital Hall
3:00 pm	Participants Concert and Closing Reception	Comstock Recital Hall and Lobby

Concert
Tantalus Quartet

Friday, May 28 at 8PM
Comstock Recital Hall

Tantalus Quartet has dazzled audiences across the globe with their warm stage presence, their "perfect ensemble" (*Reinischer Post*, Germany), and their "strong, nuanced and textured performance[s] with compelling dynamics and a beautiful sound" (Julia Crowe, *Classical Guitar*).
Tantalus expands the boundaries of the traditional guitar quartet with new music by award-winning composers, "clever and well-chosen" arrangements, and "diverse and original" programming (Richard Long, *Soundboard*).
The Quartet's highly anticipated CD *Debut* has received rave reviews from critics: "The range of dynamics on this disc is unmatched in the genre. [Tantalus Quartet is] breaking new ground in terms of their aesthetic. The angst is back." (Andrew Hull, *Rosewood Review*).
Tantalus maintains an active performing schedule, and has appeared at important concert series and festivals throughout the United States, Europe, and Canada, including Weill Recital Hall at Carnegie Hall, the Guitar Foundation of America Convention, and the New York Guitar Seminar (U.S.A.); Iserlohn International Guitar Symposium (Germany); Acadia International Guitar Festival (Canada); and many others.

Strong advocates of new music, the quartet is cultivating a repertoire of important works by major composers. Most recently Tantalus premiered *The Feast*, a Concerto for Guitar Quartet and Orchestra, written by Grammy-nominated composer Apostolos Paraskevas.

Tantalus Quartet is: Kristian Anderson, Matthew Cochran, Kevin Manderville, and Stephen Mattingly. Tantalus performs on D'Addario strings.

Program

Oyun — Carlo Domeniconi (b. 1947)

I. Molto energico
II. Lento
III. Con fuoco

Opals — Phillip Houghton (b. 1954)

I. Black Opal
II. Water Opal
III. White Opal

Variations sur un thème de "La Flûte enchantée" de W.A. Mozart (F. Sor) — Roland Dyens (b. 1955)

INTERMISSION

Above the Green Night — Edie Hill (b. 1962)

I. Blind Archers
II. Hour of Stars

Alfonsina y el Mar — Ariel Ramírez (b. 1921) (arr. Roland Dyens)

A Feast for Tantalus* — Apostolos Paraskevas (b. 1964)

*Composed for the Tantalus Quartet

Tantalus Quartet recommends and performs on D'Addario strings

Masterclass
Kris Anderson

Saturday, May 29 at 10AM
Comstock Recital Hall

Performers

1. Chris Roseland
2. Pat Metzroth
3. Parker Scinta

Masterclass
Stephen Mattingly

Saturday, May 29 at 10AM
Room 248

Performers

1. Lydia Lewis
2. Gideon Whitehead
3. Sam Stamper
4. Alan Hall

Masterclass
William Yelverton

Saturday, May 29, 2PM
Room 248

Performers

1. Pat Metzroth
2. Robert Brown
3. Alberto Abril
4. Alan Hall

Workshop

Jessica Bonatakis-Mattingly, M.S./Ed.S, NCC
Psy.D. Candidate

Saturday, May 29, 2PM
Green Room

"Stress Reduction and Relaxation for the Performing Artist"

Performing artists devote a significant amount of their time to perfecting their art in order to provide enjoyable experiences for their audiences. While the professional training of a musician focuses on the development of technical skill and artistry, it is rare one is taught specific strategies to assist in burnout prevention, stress management, and muscle relaxation. This workshop will introduce participants to signs of burnout and engage participants in a discussion of stress reduction, motivational, and self-care strategies. Participants will be guided through a relaxation technique incorporating deep breathing, visualization, and muscle relaxation and will be taught how to implement such strategies into their regular practice routines.

Jessica Bonatakis-Mattingly is currently a full-time doctoral student in Clinical Psychology at the Adler School of Professional Psychology in Chicago, IL. She received her master's in Counseling and Human Systems from the Florida State University and has completed practica, internships, and professional work across numerous settings including schools, intensive outpatient programs, community mental health, and juvenile detention. Having completed her B.M. at the Eastman School of Music in Applied Horn and Instrumental Music Education, Jessica has an intimate knowledge of the developing musician's experience and stressors encountered by performing artists. At present, Jessica is embarking on data collection for her dissertation where she is examining how certain personality traits of musicians help to cope with potentially traumatic events. You can read more about Jessica's professional activities through her blog at:
http://jessicamattingly.blogspot.com

Concert

Saturday, May 29 at 4PM

Comstock Recital Hall

David Walker, Baroque Guitar

Dieter Hennings, Guitar

Lutenist and guitarist David Walker has performed extensively throughout the United States earning praise for his "surety of technique and expressive elegance," (Columbus Dispatch) as well as his "tremendous dexterity and careful control" (Bloomington Herald Times). David enjoys a varied musical life and has appeared in baroque chamber and orchestral concerts with such groups as Chatham Baroque, Early Music New York, the Newberry Consort, and Tempesta di Mare. As a basso continuo player for baroque opera, David has performed with such renowned institutions as the Wolf Trap Opera Company and Glimmerglass Opera. David is a member of the chamber ensemble, Ostraka, whose debut recording *Division* is slated for a 2010 release. An avid educator, David has served on the faculty at the University of Louisville and Bellarmine University, where he directed classical guitar studies. David holds degrees from Indiana University and the University of Louisville, and has studied lute and guitar with Patrick O'Brien, Nigel North, and Ronn McFarlane.

Dieter Hennings Yeomans's musical endevaours span from new music on guitar to early music for lute, baroque guitar, and theorbo.

Mr. Hennings has been a soloist with Canada's New Music Concerts Ensemble, Eastman BroadBand Ensemble, Eastman School Symphony Orchestra, the University of Arizona Philharmonia, and the Orquesta Juvenil de Sonora, Mexico. Mr. Hennings has won several prestigious competitions including the 2008 Aaron Brock International Guitar Competition, 2005 Eastman Guitar Concerto Competition, the 2002 Villa de Petrer, Alicante (Spain) International Competition, the 2001 Portland Guitar Competition, among others.

Program

Music for the Sun King

Works for Guitar by Robert de Visée (ca. 1650-ca. 1725)

Pieces in C Major (from *Livre de Guitarre,* 1682)

- Prelude
- Allemande
- Courante
- Sarabande
- Gigue a la maniere Engloise
- Gavotte
- Menuet

Pieces in C Minor (from *Livre de Guitarre,* 1682)

- Prelude
- Allemande – Tombeau de Mr. Francisque Corbet

Pieces in D Minor (from *Livre de Pieces de Guitarre,* 1686)

- Prelude
- Allemande
- Courante
- Sarabande
- Gigue
- Gavotte
- Bourree'
- Menuet
- Passacaglia
- Menuet

INTERMISSION

Partita for solo guitar (2007)

- I
- II
- III
- IV
- V

Concert
Jason Vieaux, Guitar

Saturday, May 29 at 8PM
Comstock Recital Hall

"...among the elite of today's classical guitarists."
—*Gramophone*

One of America's leading guitarists, **Jason Vieaux** is changing the face of guitar programming and has earned a devoted international fan base along the way. As a result of his reputation for making "the single guitar seem like a body of instruments at work...an orchestra of sound..." (*The Philadelphia Inquirer*), Mr. Vieaux plays over 50 engagements each year across the US and abroad. Highlights of the 2009 – 2010 season include recitals for Lincoln Center and 92nd St. Y in New York, two sold-out concerts for Dumbarton Oaks Concert Series in Washington DC, a debut with Charlotte Symphony, and recitals for Spivey Hall, Indiana University, and Toronto's Mooredale Series. In addition, Jason will travel to Poland and Korea this season, and return to concert series and festivals in Philadelphia, Baltimore, Hartford, Cincinnati, Cleveland, Norfolk, Greenville, and Steamboat Springs.

Mr. Vieaux is a frequent guest with orchestras across the United States. He has performed as concerto soloist with, among many others, the Cleveland Orchestra, Ft. Worth Symphony, San Diego Symphony, the Florida Orchestra, the Chamber Orchestra of Philadelphia, Orchestra 2001, IRIS Chamber Orchestra, and the Auckland Philharmonia, while working with such renowned conductors as Miguel Harth-Bedoya, David Robertson, Michael Stern, Jahja Ling, Stefan Sanderling and Alasdair Neale. Vieaux's triumphant programs and collaborations for Music@Menlo, Strings Music Festival, Grand Teton, Jupiter Chamber Players, etc., have forged his reputation as a first-rate chamber musician. As a passionate advocate of new music, Vieaux has premièred new pieces by Jerod Impichchaachaaha' Tate, José Luis Merlin, Eric Sessler, Arthur Hernandez, Gary Schocker and Fazil Say, and frequently plays works by Mario Davidovsky, Roberto Sierra, and John Corigliano.

Program

"Sevilla" (from *Suite Española, Op. 47)* — Isaac Albéniz (1860-1909) (arr. Vieaux)

Lute Suite No. 3, BWV 995 — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I and II
- Gigue

Julia Florida: Barcarola — Agustin Barrios (1885-1944)
Vals, Opus 8, No. 4

INTERMISSION

(The Competition Finalists will be announced at the start of intermission)

Quatre Pieces Breves — Frank Martin (1890-1974)

- Prelude
- Air
- Plainte
- Comme Une Gigue

El Decameron Negro — Leo Brouwer (b. 1964)

- El Arpa del Guerrero *(The Warrior's Harp)*
- La Huida de los Amantes por el Valle de los Ecos *(The Flight of the Lovers Through the Valley of Echoes)*
- Balada del Doncella Enamorada *(Ballad of the Young Girl in Love)*

"The Bat" — Pat Metheny (b. 1954) (arr. Vieaux)

Jason Vieaux uses Galli Genius strings and plays a guitar made by Gernot Wagner, Frankfurt.
He is represented by Jonathan Wentworth Associates, Ltd., Mt. Vernon, NY.
www.jwentworth.com

Masterclass
Jason Vieaux

Sunday, May 30 at 10AM
Comstock Recital Hall

Performers

1. Parker Scinta
2. Andrew Rhinehart
3. You Wang
4. Maja Radovanlija

Masterclass
Kevin Manderville

Sunday, May 30 at 10AM
Room 248

Performers

1. Chris Roseland
2. Alberto Abril
3. Robert Brown

Lecture
David Walker

Sunday, May 30 at 2PM
Bird Recital Hall

"Basics of Baroque Ornamentation for Guitar and Lute"

The primary focus of this lecture will be the basic execution and application of Essential Ornamentation (appoggiaturas, trills, etc.) in Baroque French and German music. Selected seventeenth and eighteenth century treatises on guitar and lute playing will outline a basic approach to the interpretation of these ornaments and give context for their application in plucked music from the Baroque era.

Lecture
Michael Fogler

Sunday, May 30 at 3PM
Bird Recital Hall

"Practical Practicing"

Michael Fogler is well known in this part of the country for his 30 years of outstanding performances, both solo and in chamber music. In 1978, he became the first faculty member in guitar at the University of Kentucky. Currently he is on the faculty of Georgetown College.

Mr. Fogler will share insights into developing positive practice habits with a series of principles and ideas to guide you along the way to becoming a better musician.

Competition Finals

Sunday, May 30 at 4PM
Comstock Recital Hall

Welcome to the 2010 University of Louisville International Competition Finals. This event will feature four finalists in a concert format where each competitor will present a 15-minute program. Please hold your applause until the end of each competitor's performance.

We respectfully request that you observe competition protocol and refrain from entering or leaving the concert hall during a performance. Please silence all cell phones and electronic devices before entering the concert hall.

Thank you for supporting tomorrow's concert artists. Please join us for the Awards Ceremony at the beginning of intermission during tonight's evening concert.

The 2010 University of Louisville Guitar Festival

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Concert
William Yelverton, Guitar

Sunday, May 30 at 8PM
Comstock Recital Hall

William Yelverton's exceptionally diverse repertoire and brilliant technique set him apart as one of today's most exciting and unique concert artists. He is an award-winning classical guitarist whose eclectic recital programs often include jazz, folk, latin, and flamenco, together with early music performed on Renaissance lute. As an authority on the art of guitar transcription, his unprecedented performances and recordings of masterworks by great composers have received wide critical acclaim. His debut CD, "Harpsichord Music on Guitar" was cited as "first-rate" by Guitar Review.

Since his 1988 European debut in Glasgow, Yelverton has performed throughout the United States, Europe, Mexico, Canada, and the Caribbean. His concert schedule has included performances at the Aspen and Tanglewood Music Festivals, live radio and television appearances, and guest artist recitals at prominent universities and music societies. As a founding member of the Stones River Chamber Players, he has performed with the group throughout the US and on their May '03 European tour of Switzerland, Germany and France. In June '03, he performed as concerto soloist with the Black Sea Philharmonic Orchestra in Constanta, Romania. In February 2002, Yelverton commissioned and premiered a new guitar concerto by Roger Hudson with the Nashville Chamber Orchestra strings during NCO's Nashville Guitar Festival. At the festival, he performed a showcase solo concert and with elite Nashville guitarists: John Jorgenson, John Johns, and Phil Keaggy. In February 2000, he was selected to accompany legendary tenor Luciano Pavarotti in concert with the Nashville Symphony before an audience of 16,000. His '95 performance was heard nationally on NPR's broadcast of "150 Years of American Fingerstyle Guitar."

Program

Spanish Dances — Traditional Flamenco

Farruca

Garotin y Soleares — Joaquín Turina (1882-1949)

Elizabethan Lute Music — John Dowland (1562-1626)

Mrs. White's Thing

Round Battle Galliard

Monsieur's Almaine — Daniel Batchelor (1572-1618)

Fantasia — John Dowland

Lute by L.K. Brown after Hans Frei (c. 1540)

Gavotte and Six Doubles — Jean Philipe Rameau (1683-1764)

Alto Guitar by Dake Traphagen

INTERMISSION

(The Competition Winner will be announced at the start of intermission)

'Blue tunes' — Simon Salz (1955-2005)

Bluetude *'Afrocuban'*

Lullaby Blue — Christopher Berg (b. 1953)

Delta, from *Blues Suite* — Roger Hudson (b. 1961)

Invocation y Danza — Joaquín Rodrigo (1901-1999)

Frevo — Egberto Gismonti (b. 1947)

Guitar by Robert Ruck

Strings by D'Addario

Workshop
Faculty/Student Round-Table Discussion

Monday, May 31 at 11AM
Room 267

Stop by for coffee and treats and join some of the faculty artists and guests for conversation about guitar study and performance. Have a question that you've always wanted to ask? This is the perfect forum to present your questions to faculty and peers.

Concert
Participants Concert

Monday, May 31 at 3PM
Comstock Recital Hall

This fun and informal concert is free and open to the public and will showcase festival participants in solos and ensembles.

The program will be determined by faculty and student nominations for performance.

Acknowledgements

D'Addario Strings

Steilberg String Instruments

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Sean Bogle

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Angela Keene

Carolyn Nichols

John Ritz

Tedi Vaughn

Shaunitra Wisdom

Jason Vieaux already has ten recordings to his credit and many more to come under his multi-record deal with Azica Records. ***Bach; Works for Lute, Vol.1*** was released in the spring of 2009, and, after hitting #13 on Billboard's Classical Chart after its first week, received rave reviews by *Gramophone Magazine* and *The Absolute Sound*. His previous CD, ***Images of Metheny***, features music by renowned American Jazz guitarist/composer Pat Metheny. Metheny, after listening to this landmark recording, declared: "I am flattered to be included in Jason's musical world." ***Sevilla: The Music of Isaac Albeniz,*** was rated one of the Top Ten Classical CDs of the year by both *The Philadelphia Inquirer* and *Cleveland's Plain Dealer*. Mr. Vieaux recorded his first CD when he was just 19, and two years later released ***Laureate Series Guitar Recital*** on the Naxos label, which sold over 50,000 copies around the world. Mr. Vieaux's recordings and live performances are on the radio and internet; he is often heard on such top-rated programs as NPR's "All Things Considered", "Morning Edition", and American Public Media's "Performance Today". Mr. Vieaux's expressive and communicative gifts have been the subject of many newspaper and magazine articles around the US and abroad. *Acoustic Guitar Magazine* named Jason Vieaux in its January 2008 cover article *The New Virtuosos* as "one of three young musicians pushing the instrument beyond the traditional". England's *MUSO* and *Gramophone Magazine* have published feature articles on Mr. Vieaux.

Jason Vieaux began guitar studies at age eight with Jeremy Sparks in Buffalo, New York, and continued study at The Cleveland Institute of Music with John Holmquist. He is the youngest First Prize winner in the history of the prestigious Guitar Foundation of America International Competition, a Naumburg International Guitar Competition prizewinner, and, in recognition of his prodigious talent and extraordinary professional career, The Cleveland Institute of Music honored Mr. Vieaux with their Alumni Achievement Award in 1998.

Aside from his duties as a performer, Mr. Vieaux is highly dedicated to the art of teaching. He currently resides in Cleveland, Ohio, where he is Head of the Cleveland Institute of Music Guitar Department, the youngest Department Head to serve at the prestigious conservatory. He is also affiliated with Philadelphia-based Astral Artists. Jason's website is www.jasonvieaux.com; Join the Newsletter at www.jasonvieaux.com

Jason Vieaux is represented by Jonathan Wentworth Associates, Ltd., Mt. Vernon, NY
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UNIVERSITY OF
LOUISVILLE®
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Eighteenth Annual

Faculty Gala Concert

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Friday Evening
August 27, 2010
8:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
Thank you.

Pre-Concert Piping by Anne Marie de Zeeuw and Larry Frederiksen

PROGRAM

Greetings from Dr. Christopher Doane, Dean of the School of Music

Trois Pieces Breves for Woodwind Quintet — Jacques Ibert (1890-1962)
I. Allegro

The Louisville Winds
Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet* Matthew Karr, *bassoon*
Bruce Heim, *horn*

Fantasia — Roberto Gerhard (1896-1970)

Stephen Mattingly, *guitar*

Etudes on Themes of George Gershwin — Paul Harvey (b. 1935)
I Got Rhythm

Dallas Tidwell, *clarinet*

Concerto in D Minor for Two Violins and Piano, BWV 1043 — Johann Sebastian Bach (1685-1750)
Allegro

J. Patrick Rafferty & Brittany MacWilliams, *violins*
Naomi Oliphant, *piano*

Ballade, Pastoral, and Dance — Eric Ewazen (b. 1954)
III. Dance

Don Gottlieb, *piccolo*
Bruce Heim, *horn*
Dror Biran, *piano*

Sonata in A Minor for Cello and Piano, D. 821 ("Arpeggione") — Franz Schubert (1797-1828)
Adagio

Paul York, *cello*
Dror Biran, *piano*

Alfonsina y el Mar

Ariel Ramírez & Félix Luna
(1921-2010) (1925-2009)

Michael Tracy, *tenor saxophone*
Harry Pickens, *piano*

INTERMISSION

Trio for Flute, Bassoon, and Piano
III. Allegro

Gaetano Donizetti
(1797-1848)

Kathleen Karr, *flute*
Matthew Karr, *bassoon*
Naomi Oliphant, *piano*

from *Tosca, Act II*
"Vissi d'arte"

Giacomo Puccini
(1858-1924)

Edith Davis Tidwell, *soprano*
David George, *piano*

Doubling Down

Frederick Speck
(b. 1955)

Paul York, *cello*
Sidney King, *bass*

Etude in C Minor, Op. 10 #12

Frédéric Chopin
(1810-1849)

Dror Biran, *piano*

from *American Folk Set*
"On the Other Shore"
"Ten Thousand Miles Away"

arranged by Steven Mark Kohn
(b. 1957)

Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

from *Die Zauberflöte, K. 620*
"Der Hölle Rache"

Wolfgang Amadeus Mozart
(1756-1791)

Louisville Brass
Michael Tunnell, *trumpet* Herbert Koerselman, *trumpet*
Bruce Heim, *horn* Brett Shuster, *trombone*
John Jones, *tuba*

Following the concert, we welcome you to join us for a reception outside on the Bickel Terrace.

Texts

arranged by Steven Mark Kohn
(b. 1957)

from *American Folk Set*

"On the Other Shore"

I have a mother gone to glory, on the other shore.
By and by I'll go to meet her, on the other shore.
Won't that be a happy meeting, on the other shore.
There we'll see our good old neighbors, on the other shore.
There we'll see our blessed savior, on the other shore.

"Ten Thousand Miles Away"

Sing I of a brave and a gallant barque, of a stiff and a rattlin' breeze
A Bully crew and a captain true, to carry me o'er the seas.
To carry me o'er the seas, my boys, to my true love so gay.
Who went on a trip on a government ship, ten thousand miles away.
O blow, ye winds, high-o! A-roamin' I will go!
I'll stay no more on England's shore, so let the music play.
I'll start by the morning train to cross the raging main.
For I'm on the road to my own true love, ten thousand miles away.
My true love, she was handsome, my true love she was young.
Her eyes were blue as the violet's hue, and silvery was the sound of her tongue
And silvery was the sound of her tongue, my boys,
And while I sing this lay,
She's a-doin' of the grand in a far off land, ten thousand miles away
O blow ye winds high-o, a-roamin' I will go!
I'll stay no more on England's shore, so let the music play.
I'll start by the morning train to cross the raging main.
For I'm on the road to my own true love, ten thousand miles away.

from *Tosca, Act II*

"Vissi d'arte"

Giacomo Puccini
(1858-1924)

In the midst of a most uncomfortable encounter with Scarpia regarding the fate of Tosca's lover, Cavaradossi, Tosca sings of the two great driving forces in her life, love and music.

Vissi d'arte, vissi d'amore,
non feci mai male ad anima viva!
Con man furtiva
quante miserie conobbi aiutai.
Sempre con fè sincera
la mia preghiera
ai santi tabernacoli salì.
Sempre con fè sincera
diedi fiori agl'altar.
Nell'ora del dolore
perchè, perchè, Signore,
perchè me ne rimuneri così?
Diedi gioielli della Madonna al manto,
e diedi il canto agli astri, al ciel,
che ne ridean più belli.
Nell'ora del dolor
perchè, perchè, Signor,
ah, perchè me ne rimuneri così?

I lived for my art, I lived for love,
I never did harm to a living soul!
With a furtive hand
I helped as many misfortunes as I knew of.
Always with sincere faith
my prayers
rose to the holy tabernacles.
Always with sincere faith
I gave flowers to the altar.
In the hour of grief
why, why, Lord,
why do you reward me thus?
I gave jewels for the Madonna's mantle,
and I gave my song to the stars, to heaven,
who became more beautiful because of it.
In the hour of grief
why, why, Lord,
ah, why do you repay me thus?

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A volunteer, nonprofit organization founded in 1991 to support excellence and student scholarships in the University of Louisville School of Music. The support of the following individuals is gratefully recognized.
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Dror Biran
&
Lee Luvisi
pianists

Faculty Recital

Wednesday Evening
September 8, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonata for Two Pianos in D major, K. 448 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro con Spirito
- Andante
- Molto Allegro

La Valse — Maurice Ravel (1875-1937)

transcribed for 2 pianos by the composer

INTERMISSION

Sonata for Two Pianos in F minor, Op. 34b — Johannes Brahms (1833-1897)

- Allegro non troppo
- Andante, un poco Adagio
- Allegro
- Finale: Poco sostenuto - Allegro non troppo - Presto non troppo

ARTIST BIOGRAPHIES

Dror Biran is one of Israel's most admired and gifted pianist. His playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively... he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audiences. Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lili Dorfman and the Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, Johannesburg Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa. In March 2009 Dr. Biran had his first debut in Carnegie Hall, New York.

Lee Luvisi is one of the most highly respected pianists of his generation. Born in Louisville, Luvisi was a student of Rudolf Serkin and Mieczyslaw Horszowski at Philadelphia's Curtis Institute of Music. Upon his graduation, he became the youngest faculty member in the history of that institution. Returning to Kentucky with his family in 1963, Luvisi assumed his present position as artist in residence at the University of Louisville School of Music, where he is also professor of piano.

His activities through the years have included a formidable array of engagements across the United States, Canada, Mexico, Europe, and Australia. He has performed with nearly every major orchestra in North America and under such distinguished conductors as Bernstein, Ormandy, Steinberg, Marriner, and Shaw. As a chamber pianist, he collaborates regularly with many of the world's foremost musicians and ensembles, including the Juilliard, Guarneri, Cleveland, and Emerson quartets, and with eminent artists such as Itzhak Perlman, Pinchas Zukerman, Richard Stoltzman, and Dawn Upshaw.

Luvisi is an Artist Member of the Chamber Music Society of Lincoln Center and has appeared at the Marlboro, Aspen, Santa Fe, Casals, and Mostly Mozart festivals.

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University of Louisville
School of Music
Comstock Recital Hall
September 9, 2010
3:00 p.m.

CONVOCATION

Presentation by Delta Omicron

Chant Corse — Henri Tomasi (1901-1971)

John Warren, saxophone
Krista Wallace Boaz, piano

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UNIVERSITY OF
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presents

J. Patrick Rafferty, *violin*

and

James Howsmon, *piano*

Faculty Recital

Friday Evening
September 10, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

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PROGRAM

Second Sonata for Violin and Piano (1978) — William Bolcom (b. 1938)
- I. Summer Dreams
- II. Brutal, fast
- III. Adagio
- IV. In Memory of Joe Venuti

Suite for Solo Violin (2010) — J. P. Rafferty (b. 1947)
1. Improvisation
2. Scherzo
3. Theme and Variations
4. Perpetual Motion

BRIEF PAUSE

Sonata for Solo Violin, Op. 10 — Vincent Persichetti (1915-1987)
- I. Allegro
- II. Andante
- III. Vivo
- IV. Lento-Vivace

Suite for Violin and Piano — Willian Grant Still (1895-1978)
- I. Majestically-Vigorously
- II. Slowly and expressive
- III. Rhythmically and humorously

UNIVERSITY OF
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Louisville Brass

Michael Tunnell, *trumpet*
Herbert Koerselman, *trumpet*
Bruce Heim, *horn*
Brett Shuster, *trombone*
John Jones, *tuba*
with guest
Greg Byrne, *renaissance drum*

Faculty Recital

Sunday Afternoon
September 12, 2010
3:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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PROGRAM

Der Hölle Rache kocht in meinem Herzen — Wolfgang Amadeus Mozart
Queen of the Night aria from *Die Zauberflöte* — (1756-1791)
arr. Taillard

Quintet No. 1 — Malcolm Arnold
Allegro Vivace — (1921-2006)
Chaconne
Con Brio

INTERMISSION

Four Dances from Terpischore — Michael Praetorius
Entrée - Volte — (1571-1621)
La Canarie — arr. Reeve
La Bourée

Laudes (1971) — Jan Bach
Reveille — (b. 1937)
Scherzo
Cantilena
Volta

TEXT

The words were written (in German) by Mozart's friend Emanuel Schikaneder, who also played Papageno in the first performances.

Der Hölle Rache kocht in meinem Herzen,
Tod und Verzweiflung flammet um mich her!
Fühlt nicht durch dich Sarastro Todesschmerzen,
So bist du meine Tochter nimmermehr.
Verstossen sei auf ewig,
Verlassen sei auf ewig,
Zertrümmert sei'n auf ewig
Alle Bande der Natur
Wenn nicht durch dich Sarastro wird erblassen!
Hört, Rachegötter, hört der Mutter Schwur!

Hell's vengeance boils in my heart;
Death and despair blaze around me!
If Sarastro does not feel the pain of death because of you,
Then you will be my daughter nevermore.
Disowned be forever,
Forsaken be forever,
Shattered be forever
All the bonds of nature
If Sarastro does not turn pale [in death] because of you!
Hear, gods of vengeance, hear the mother's oath!

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UNIVERSITY OF
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UNIVERSITY CHORUS

Kent Hatteberg, *Conductor*

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

and

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall
Sunday Evening
September 12, 2010
7:30 P.M.

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UNIVERSITY CHORUS

Kyrie (Mass in C) — Ludwig van Beethoven (1770 - 1827)

Chloe Richards, *soprano* Liz Gammons, *alto*
Joshua Hein, *tenor* Virgil Clay, *baritone*
Bomi Lee, *accompanist*

Sicut cervus: Sitivit anima mea — Giovanni Pierluigi da Palestrina (1525/26 - 1594)

How Lovely Are the Messengers (St. Paul) — Felix Mendelssohn (1809 - 1847)
Bomi Lee, *accompanist*

Didn' My Lord Deliver Daniel — arr. Stacey V. Gibbs (b. 1962)

CARDINAL SINGERS

Adoramus te, Christe — Eric William Barnum (b. 1979)
Claire Mosley, *soloist*

O Nata Lux — Guy Forbes (b. 1957)

O Salutaris Hostia — Ēriks Ešenvalds (b. 1977)
Sarah Tubbesing, Lydia Cox, *soloists*

Das ist ein köstliches Ding (Op. 52, No. 2) — Georg Schumann (1866 - 1952)

Nellie Bly — Stephen Foster (1826 – 1864)
arr. Jack Halloran (1916 – 1997)

COLLEGIATE CHORALE

Ego flos campi — Raphaela Aleotta (c. 1570 - after 1646)

Bogorodĭtse Dĕvo, raduisya (All-Night Vigil) — Sergei Rachmaninoff (1873 - 1943)

Salve Regina — Herbert Howells (1892 - 1983)
Erin Keesy, *soloist*

Anima Christi — Ryan Cayabyab (b. 1954)

Contact — Richard Burchard (b. 1960)

Cert'nly Lawd — arr. Moses Hogan (1957 - 2003)

Phillip Morgan, *soloist*

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Emily Nash
Sarah Nettleton
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Jessica Banet
Lydia Cox
Erin Keesy
Yun Sun Kim*
Claire Mosley

Tenor I
Ricky Lynn Case II
Joshua Hein*
Ian M. Hooper
Cody Martin

Tenor II
Robert Carlson
Josh Hamilton
Christopher R. Kent*
Geoffrey Wallace
Andrew Wheaton

Alto I
Ruthanne Fulton*
Kristin Hale
Bomi Lee*
Na-Rae Lee*
Holly Riggs

Alto II
Katie Allen
Sarah Barker
Nicole Bass
Carlisle Schoner*
Amber Whittaker

Bass I
Jon Fejes
Nicholas D. Gray
Jacob Hein
Kyungouk Ko*
Michael Lancaster
Phillip Morgan

Bass II
Josh Brooks
Anders Davidsen
Tyler Dippold
Austin Echols
Nick Pappe
Mason Stewart

**graduate student*

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Lauren Dillman
Samantha Lilly
Emily Nash
Sarah Tubbesing
Kelly Welding
Sabrina Wellendorff
Kelli White

Soprano II
Jessica Banet
Lydia Cox
Virginia L. Henley
Rachel Hobbs
Emily Howes
Jessica Kastor
Erin Keesy+
Yun Sun Kim*
Angela Stephens*

Tenor I
Ricky Lynn Case II
Joshua Hein*
Ian M. Hooper
Cody Martin
Daniel Reed

Tenor II
Robert Carlson
Bradley Detro
Christopher R. Kent*+
Nick Peak
John Sida
Geoffrey Wallace
Andrew Wheaton
Trevor Zwick

Alto I
Laura Campbell
Laura Elizabeth Davis
Erin Heckmann
Bomi Lee*+
Na-Rae Lee*
Claire Mosley
Katie A. Palmer
Holly Riggs
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Melanie Brison
Ruthanne Fulton*
Vicky Lubbers
Carlisle Schoner*
Aryauna Stull
Amber Whittaker

Bass I
Marquese Carter
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas D. Gray
Jacob Hein
Kyungouk Ko*
Ethan James McCollum
Phillip Morgan
Kevin Oziminski

Bass II
Josh Brooks
Aaron Coomer
Jay Coughlon
Anders Davidsen
Tyler Dippold
Thomas Eastham
Austin Echols+
Nick Pappe
Mason Stewart

+*section leader*
**graduate student*

University Chorus

Kent Hatteberg, *director*

Bomi Lee, Kyungouk Ko, Christopher Kent, Ruthanne Fulton, *graduate assistants*

Soprano I
Lauren Nicole Luhrs
Olivia Martin
Emily McClanahan
Chloe Richards
Angela Roberts
I Tien Wu

Soprano II
Lena S. Anderson
Stephanie Buday
Nicole Carlson
Patricia "Gabby" Dixon
Mary Hamilton
Hagino Hargis
Bailey Haskell
Trenece Hughes
Chelsey Jackson
Emily Lobeck
Yun Sun Kim*
Hannah Parker
Ann H. Payne
Lucy Simpson
Angela Stephens*
Katelyn Thompson

Tenor I
Joshua Hein*
Kenneth Oeth*
William Summay

Tenor II
Nick Cain
Sam Kennedy
Christopher R. Kent*
Alex Moore
Ethan Schmidt

Alto I
Phoebe Bell
Emma Dill
Liz Gammons
Chelsey Halter
Kathleen Hoye
Se Hee Jung
Ashley Kruth
Bomi Lee*
Na-Rae Lee*
Alexandra Lewis
Sasha Wiseman

Alto II
Jennifer Baker
Ruthanne Fulton*
Talia Girton
China Huddleston
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Adelshire Virgil Clay
Craig Lambert
Kyungouk Ko*
Chris Millett
Brett Northrup
Ian Pugh

Bass II
John Aurelius
Samuel Firkins
Chris Kincaid
David Taustine

**graduate student*

UNIVERSITY OF
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Jamey Aebersold Jazz Quartet

Guest Artists Recital

Monday Evening
September 13, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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JAMEY AEBERSOLD JAZZ QUARTET

Jamey Aebersold, *alto sax*
Phil DeGreg, *piano*
Tyrone Wheeler, *bass*
Jonathan Higgins, *drums*

PROGRAM

SELECTIONS WILL BE CHOSEN FROM THE FOLLOWING:

Chi Chi	Charlie Parker (1920-55)
Ask Me Now	Thelonius Monk (1917-82)
The Creep	Jamey Aebersold (b. 1939)
Ornithology	Charlie Parker
Lament	J.J. Johnson (1924-2001)
Sweet Clifford	Clifford Brown (1930-56)
Daybreak	Jamey Aebersold
All The Things You Are	Jerome Kern (1885-1945)
I Can't Give You Anything But Love	Jimmy McHugh (1896-1969) and Dorothy Fields (1905-74)

Jazz Fest/Jazz Week 2009/2010 Sponsors & Advertisers

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Dr. Kenneth Beilman
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The Louisville Jazz Society
Jamey Aebersold Jazz
91.9 WFPK

Duet:

Louisville Public Media
Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Trio:

Eyedia
Memetech
Mike Tracy
Miles Ahead Music
Simply Grand & Vintage Piano Works
TNT Recording

Ensemble:

Guitar Emporium
Magnetic Tape Center
T-Shirt Designs

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Indiana University Southeast
Stem Concert Hall
19 September 2010
3:00 pm

Program

***Konzertstück* for Two Clarinets and Piano in F Minor, Op. 113 (1832)**

Felix Mendelssohn
(1809 -1847)

I. Allegro con fuoco
II. Andante
III. Presto

Dallas Tidwell, clarinet Marilyn Nije, clarinet
Joanna Goldstein, piano

Fleeting Thoughts (2010)

Erich Stem
(1973 -)

I., II. , III. - IV.

Peter McHugh, violin Megumi Ohkubo, cello
Dallas Tidwell, clarinet Mark Tate, percussion
Joanna Goldstein, piano

Four on the Floor (1983)

Libby Larsen
(1950 -)

Peter McHugh, violin Megumi Ohkubo, cello
Bert Witzel, double bass Joanna Goldstein, piano

Intermission

Piano Trio in A Minor, Op. 45 (1877)

Franz Xaver Scharwenka
(1850 - 1924)

I. Allegro non troppo
II. Adagio
III. Molto allegro (Scherzo)
IV. Allegro con fuoco (Rondo)

Peter McHugh, violin Megumi Ohkubo, cello
Joanna Goldstein, piano

Program Notes

<u>*Konzertstück* for Two Clarinets and Piano in F Minor, Op. 113 (1832)</u>

By Felix Mendelssohn (b. Hamburg, 3 February, 1809; d. Leipzig, 4 November, 1847)

I. Allegro con fuoco
II. Andante
III. Presto

Most listeners know that Mendelssohn was only 16 years old when he composed the famous incidental music for *A Midsummer Night's Dream*. As a teen, he also produced a prodigious amount of chamber music, including string quartets and quintets. Then, in his twenties, he mostly turned away from chamber music. One exception was the creation of a pair of concert pieces he wrote for the father and son clarinet players, Heinrich and Carl Bärmann.

Mendelssohn admired the music of Carl Maria von Weber and the concert pieces owe much in form and virtuosic writing to Weber's own *Konzertstücke*, composed for piano and orchestra. The soloists are required to play at the extremes of their registers, embellish their lines with elaborate ornamentation, and to play with vocal expressiveness in the *cantabile* sections. Mendelssohn originally wrote the duet for clarinet, basset horn (a forerunner of the modern Eb alto clarinet) and orchestra. But, soon after completing Op. 113, he penned a piano reduction of the orchestral score. That was the version that was eventually published.

Testimony to the good-natured friendship between the composer and the Bärmanns is found in Mendelssohn's humorous dedication of the 11-minute piece, "The Battle of Prague: A Great Duet for Noodles or Cream Pastry, Clarinet, and Basset horn, composed and humbly dedicated to Bärmann sen. and Bärmann jun. by their completely devoted Felix Mendelssohn Bartholdy (All's well that end's well)."

<u>Fleeting Thoughts (2010)</u>

By Erich Stem (b. Richmond, VA, 9 July, 1973)

Fleeting Thoughts was commissioned by the Kentucky Center Chamber Players and composed as part of the fifth anniversary CD release by New Dynamic Records. The work is comprised of four movements, each representing different ideas and musical languages. Similar to all fleeting thoughts we experience, each movement is short and intensely focused on one idea until a new thought emerges and places us in a different moment. The total duration of the work is about 12 minutes.

Noted as having an "ear for sophisticated and intriguing spacing and textures" (Washington Post), Erich Stem has had performances of his music in the U.S. and in Europe by groups such as the Minnesota Orchestra (Composer Institute), Richmond Symphony, Plymouth Music Series Orchestra, Sunrise Quartet, Opus 3 trio, and the Aurelia Saxophone Quartet. Stem's chamber music has been recorded on labels such as

Living Artist Recordings and Challenge Records and has appeared on several regional and national radio programs including The Latest Score, Brave New World, FOLDOVER, Vast Field and WCVE's Classical Music with Bobbie Barajas. Stem continues to write for some of the most recognized ensembles and artists including saxophonist Johan van der Linden and the Cadillac Moon Ensemble from New York.

Stem has received awards and grants for his music from a variety of organizations such as the Jerome Foundation, Meet the Composer, American Music Center, ASCAP, University of Maryland, and Indiana University. He is the founder and artistic director of New Dynamic Records, a record label produced by Indiana University Southeast for the purpose of discovering, recording, and distributing works by composers of our time. Stem holds degrees from James Madison University (BM '96) and the University of Maryland (DMA '03) and is currently an associate professor of music and resident composer at Indiana University Southeast.

Four on the Floor (1983)

By Libby Larsen (b. Wilmington, DE, 24 December, 1950)

American composer, Libby Larsen, earned her BA, MM and PhD degrees in music from the University of Minnesota. Prolific in virtually all genres, Larsen has written operas, symphonies, solo piano pieces, song cycles, chamber works and even pieces for concert and British brass bands.

She has served as resident composer with the Minnesota Orchestra and as director of the Hot Notes Series in St. Paul. Among her many awards are a composer fellowship from the National Endowment for the Arts and a Grammy Award.

Four on the Floor was written for violin, cello, double bass, and piano, and was commissioned by the Minneapolis Artists Ensemble. The composer describes the five-and-a-half-minutes work as follows:

"*Four on the Floor* is inspired by boogie-woogie. It is a celebration of American music and American musicians. The metronome indication for *Four on the Floor* is 138-144 to the quarter note, a speed verging on breakneck, and breakneck is the theme of the piece, an America that is speeding up faster and faster, jazzing into eternity.

After a short three-bar introduction, the boogie beat is laid down by the piano. Its characteristic use of triplets and a "walking bass" in the left hand continues throughout the piece. A jazzy pizzicato phrase for the three string instruments leads into a slightly slower section which features dialogue between the strings (playing in rhythmic unison) and the piano. A restatement of the earlier material is combined with a "ripping" riff.

Breathless solos for each instrumentalist bring *Four on the Floor* to a boisterous conclusion."

Piano Trio in A Minor, Op. 45 (1877)

by Franz Xaver Scharwenka (b. Samter, East Prussia [now Szamotuly, Poland], 6 January, 1850; d. Berlin, 8 December, 1924)

I. Allegro non troppo
II. Adagio
III. Molto allegro (Scherzo)
IV. Allegro con fuoco (Rondo)

Xaver Scharwenka and his older brother, Philipp, both enrolled in the New Academy of Music after his family's move to Berlin when the two were teen-agers. Xaver's virtuoso talents as a pianist quickly became evident and he made his professional concert debut at the Singakademie in 1869, where he taught for the next four years.

In 1874, Scharwenka embarked on a concertizing career that would take him across Europe and to the United States and Canada. He crossed the Atlantic nearly 30 times, which was obviously a much more time consuming journey then than it is now. At least he should have been able to practice aboard ship!

In addition to performing his own works (his Piano Concerto in Bb minor and Polish Dances being the most popular), Scharwenka was acclaimed for his interpretations of Chopin and Liszt. It was his association with the latter composer that led to the composition of the work on this afternoon's concert.

In the summer of 1877, Scharwenka and his wife, Zenaide, visited Liszt in Weimar, where Liszt had expressed great admiration for both Scharwenka's piano quartet and a cello sonata. Such heady praise from Liszt inspired Scharwenka to pen his Op. 45 Piano Trio.

The piece is characterized, not unsurprisingly, by notably virtuosic writing for the piano. The violin and cello parts are romantically melodic. And the composer also managed to work many lively dance rhythms into the trio. Overall, the lyricism of the piano trio was strongly influenced by other romantic composers such as Schumann, Chopin, Mendelssohn and Saint Seans. Harmonically, it is late romantic - highly chromatic, with many sudden shifts of key.

Interestingly, the lyricism of the violin part was often compared to the flute and a later edition of the trio substitutes that wind instrument for the violin.

In addition to his career as a pianist, Scharwenka was an influential teacher. In 1881, he founded his own music school in Berlin. After a successful tour of America, he opened another school in New York in 1891. As a component of his teaching, he also published methods and technical studies for the piano.

The work is approximately 25 minutes in duration.

Louisville Guitar Society

2010 Benefit Concert

September 19, 2010

Bird Recital Hall

(No Program)

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University of Louisville
Symphony Orchestra

Kimcherie Lloyd, *director*

featuring

Jonathan Yi, *violin*

9/19/2010

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Thank you.

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[illegible] gift of $500, and we'll place a brass plate with your message [illegible] concert hall. Your gift may be made "in honor [illegible] nes of loved ones, music lovers, [illegible] members. Gifts may be

PROGRAM

Symphony No. 4 in B-Flat Major, Op. 60 — Ludwig van Beethoven (1770-1827)

Adagio - Allegro vivace
Adagio
Allegro vivace; Trio - un poco meno Allegro
Allegro ma non troppo

INTERMISSION

Presentation of the Robert B. Griffith Education Award to Nina Racine

Quentin Sharpenstein, *President of the School of Music Alumni Council*
and
Christopher Doane, *Dean of the School of Music*

Violin Concerto in g minor, Op. 26 — Max Bruch (1838-1920)

Vorspiel. Allegro moderato

Jonathan Yi, *violin*

Capriccio Italien, Op. 45 — Peter Ilyich Tchaikovsky (1840-1893)

PROGRAM NOTES

The **University Symphony Orchestra** opens the 2010-2011 year flexing its muscle with athletic skill. Beethoven's *Fourth Symphony* provides power and classical styling with inspired melodies, holding its own against the more famed symphonic creations of the German composer. Bruch's *Violin Concerto* allows the solo violin to shine in one of the staples of the virtuosic repertoire for the instrument. Tchaikovsky's *Capriccio Italien* allows the listener to wander through the streets of nineteenth-century Rome during the height of Carnival. Popular street tunes are woven into a rich tapestry of sound and color demanding the utmost orchestral technique and imaginative musicality.

Ludwig van Beethoven (1770-1827)
Symphony No. 4 in B-Flat Major, Op. 60
Beethoven's *Fourth Symphony* was written in 1806 and premiered in 1807 at a concert that also saw the premieres of his *Fourth Piano Concerto* and *Coriolan Overture*. Today it is not the most popular of Beethoven's symphonic works, despite being very well received and respected during its day and hailed by several composers of the period. Schumann, for example, spoke of the *Fourth* as being, "a supple Greek girl standing between two Nordic giants," in reference to the relative litheness of the work compared to the preceding *Third Symphony* and the succeeding *Fifth*.

Much of this relative lightness has to do with the symphony being much more classical in style than the other two bookending it as if harkening back to his first two symphonies (interestingly he would do the same in his *Eighth Symphony*, against the vastness of the *Seventh* and the monumental *Ninth*, as if in a sense balancing his symphonic cannon). Further adding to the interesting differences in character of the symphonies is the fact that while this work is the fourth completed symphony of Beethoven, it was actually started after he had begun composing what is now known as the *Fifth Symphony*, which he would labor on in phases from 1804-1808.

Schumann's quote is quite applicable both in terms of the classical nature of the piece and in being an eye (or in this case, ear) appealing work of robust beauty. The *Fourth Symphony* opens in a mysterious and quiet atmosphere, not altogether unlike many openings of Haydn Symphonies. After wandering in this mood for several minutes, the movement kicks off into an athletic and joyous remainder. The second, slow movement is relaxed without being lethargic; its arching melodies similar to those found in the famous *"Pastoral" Sixth Symphony*. It provides an excellent opportunity for woodwind soloists against a backdrop of supportive strings. The third movement is energetic and witty. Capping the *Fourth Symphony* is an exceptionally lively fourth movement, providing a healthy workout for all sections of the orchestra. Particularly prominent is a bassoon solo toward the middle of the moment. A scurrying melody in a speedy staccato, returns a few moments later, this time the clarinet sharing the spotlight. The momentum builds with a slight slackening at the end; a temporary moment of

introspection before a declarative Beethovenian finish.

Max Bruch (1838-1920)
Violin Concerto, Op. 26 (movement I)
Bruch's *Violin Concerto No. 1* was written and premiered in 1866 though the current most-performed version is a heavily revised edition the composer worked on with violinist Joseph Joachim from 1867. It is generally regarded as the composer's most famous work, despite his having written two other Violin Concertos he considered of equal quality. Bruch's fame as a musician and artist suffered late in his career as has his reputation since. He stuck closely to his conservative musical ideas, which became largely unpopular later in his life, in addition to his difficulty collecting revenue from performance royalties in the chaotic Europe of the First World War. He died poor in 1920. In addition, his composing of several works on Jewish Themes (musical exoticism on his part, having no Jewish heritage himself) led to his works being banned in Germany during World War Two suffering alongside Mahler and Mendelssohn.

The concerto's opening movement is a Vorspiel, or Prelude, to the second, lyrical movement. As such, much of the music is foreboding and ominous, anticipating the events of the second movement, retaining an atmosphere of repressed angst and emotive yearning. The orchestral writing is decidedly Romantic and somewhat thick, the violin acting both as a conversational partner and assertive soloist throughout the movement.

Peter Ilyich Tchaikovsky (1840-1893)
Capriccio Italien, Op. 45
Tchaikovsky's colorful Italian work was written and premiered in 1880. Largely inspired by music he became acquainted with during a trip to Rome, the work was somewhat intended as a light reprieve after having written his much more serious *Fourth Symphony*. It has become an exceptionally popular staple of the orchestral repertoire.

The *Capriccio* opens with a trumpet fanfare probably inspired by military buglers Tchaikovsky could hear from his hotel in Rome. Though most of the tunes found in the following fifteen minutes of atmospheric music cannot be clearly identified as particular songs from the streets of Italy, they have an unmistakable Italian feel. This originality attests to Tchaikovsky's immense creativity as a composer and the atmosphere is also largely due to his masterful orchestration. The work meanders through several different tunes and moods, as if one is experiencing a soundtrack wandering through the streets of nineteenth-century Rome. Part of its charm may lie in its relative informality, heighted by its originality. The *Capriccio* ends in exuberant exaltation, not unlike the manic frenzy found in the finale of his *Fourth Symphony*, especially in the exceptionally active strings.

Program Notes by Cody Gault
A&S Senior, English and Art History

University Symphony Orchestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Rodney Younger and Bryen Warfield, *managers*
Amy Ensel, *librarian*
Felix Borges, *assistant librarian*

First Violin
Rebecca Neely †
Selena Koo
Mike Lambert
Marina Konishi Comfort
Steve Kinnamon
Brittney Washam
James Stinnett
Mary Grace Reed
Kate Doyle

Second Violin
Gabrielle Boguslaw *
Catherine Tyree
Courtney Schisler
Alexander Moore
Rebecca Markowski
Courtney Morrison
Jacob Head
Elizabeth Lemmon
Hannah Chalk
Malinda Weiner

Viola
Michael Hill *
Elena Dias
Geoff Britton
Prangchat Fakto
Rachel Miller
Sydney Fogle

Cello
John Marietta *
Felix Bourges *
Lindsey Becker
Ryan Snapp
Jared Latta
Nick Volpert
Chelsea Getty
Laurel Yoder

Bass
Felice Howard *
Matthew Boothe
Eli Raines
Jake Siener
Aaron May
Grant Jacobs
Sam Zaconne
Jordan Wright
Ben Heckel
Catherine Craig
Karli Bailey
Aaron Shockley

Piccolo
Keilah Washington

Flute
Lauren Cannady *
Sarah Carney
Baely Slaton

Oboe
Teil Rochelle *
Caitlin Dolenc
Lexie Langella

Clarinet
Samantha Holman *
Dylan Lloyd
Alex Ravitz
Jessica Lynn

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Alex Ravitz

Bassoon
Jackie Royce *
Paul Tromba

Horn
Nancy Waring *
Jennifer Pope
Ben Taylor
Elizabeth Metzger
Ian Wolfe
McKenna Hynes

Trumpet
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Brad Curtin
Halston Soder
Micah Holt

Trombone
Ian Gregory *
Phil Steinmetz

Bass Trombone
Joe Murrell

Tuba
Adam Edwards *
Bryen Warfield
Brandon Neal

Percussion
John Carey *
Tony Johnson
Amanda Roberts
Sam Rouster
James Weixler
Rodney Younger

Harp
Lydia Falconnier

† *concert mistress*
* *principal*

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Oboe
Teil Rochelle *
Caitlin Dolenc
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Clarinet
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Dylan Lloyd
Alex Ravitz
Jessica Lynn

Bass Clarinet
Alex Ravitz

Bassoon
Jackie Royce *
Paul Tromba

Horn
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Percussion
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Tony Johnson
Amanda Roberts
Sam Rouster
James Weixler
Rodney Younger

Harp
Lydia Falconnier

† *concert mistress*
* *principal*

University Jazz Combos

September 20, 2010

Bird Recital Hall

(No Program)

University of Louisville
School of Music
Comstock Recital Hall
September 23, 2010
3:00 pm

CONVOCATION

"Sois Immobile"
from Guillaume Tell

Gioachino Rossini
(1792-1868)

Marquese Carter, baritone
Jessica Dorman, piano

Dancing Day: Prelude

John Rutter
(born 1954)

Lydia Falconnier, harp

Presentation: Career Development for Musicians

Nicole Sorge, UofL Career Development Center

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UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

University of Louisville
Wind Ensemble

Frederick Speck, *director*

Sunday Afternoon
September 26, 2010
3:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Homage to Perotin from Medieval Suite (1982) — Ron Nelson (b. 1929)

Lincolnshire Posy (1937) — Percy Aldridge Grainger (1882-1961)

1. Lisbon
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

Tiènto del Segundo Tono (Prelude in the Dorian Mode) (16th c.) — Antonio de Cabézon (c. 1510-1566)
Setting by Percy Aldridge Grainger

Symphony for Band (1967) — Robert Washburn (b. 1928)

I Andante; Allegro moderato
II Adagio non tanto
III Allegro ritmico

PROGRAM NOTES

***Homage to Perotin* from Medieval Suite**

Medieval Suite was written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155-1200), and Machant (c. 1300-1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, their music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths, and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

Homage to Perotin springs from his Viderunt - with its driving rhythmic intensity, repetition, and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. The movement follows the form of an arch with a large climax, after which it closes as it began

- Ron Nelson

Lincolnshire Posy

Lincolnshire Posy was written for wind band in 1937. Grainger refers to the work as a bunch of "musical wildflowers" in six movements. It was dedicated to the folksingers who "sang so sweetly to him". Each movement is intended to be a musical potrait of the singer who sang the underlying melody - a portrait of the singer's personality.

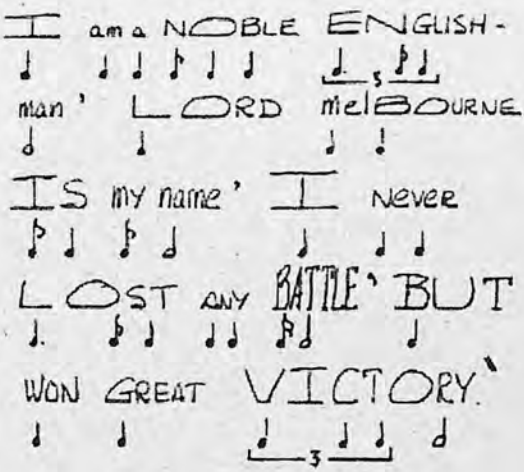
1. *"Lisbon Bay"* (Sailor's Song) This song is in six-eight and has a lightness in feel. A counter-melody is introduced about half-way through and is based on "The Duke of Marlborough".

2. *"Horkstow Grange"* (The Miser and his Man: A local Tragedy) This is the narration of local history of brutal violence suddenly erupting against an oppressive overseer by "his man" who couldn't take it anymore. Grainger's setting of this tune is completely un-violent. It seems to speak as a requiem to the two men.

3. *"Rufford Park Poachers"* (Poaching Song) The story behind this movement involves the "surreptitious nocturnal taking of game from somebody's private hunting preserve, punishment for which was sometimes extreme." Risking this, the daring raiders here described became the subject for one of Grainger's most poignant of all folksong settings.

4. *"The Brisk Young Sailor"* (who returned to wed his True Love) This setting is simple compared to the previous song. It's sprightly demeanor and jaunty rhythmic interplay leads to both a bold brass statement and final tongue-in-cheek woodwind ending.

5. *"Lord Melbourne"* (War Song) This song is a variant of "The Duke of Marlborough". The opening is written without a time signature encouraging the conductor to develop a folksong style expression based on the words of the tune. In fact, Grainger instructs that the conductor must show every word. To appreciate the character of this song, one had really ought to be familiar with its text.



6. *"The Lost Lady Found"* (Dance Song) This simple tune is based on the complex tale of how the lost lady was stolen by gypsies and her unclse is falsely suspected of having done away with her for estate. Her sweetheart eventually finds her in Dublin. The united pair return home in time to prevent her uncle's hanging.

***Tiènto del Segundo Tono* (Prelude in the Dorian Mode)**

Antonio de Cabezon (Spanish 1510-1566) was one of the 16th Century's greatest keyboard performers and composers. Blind from infancy, born of noble parents, he became composer and organist to the court of Charles and Isabella. He later served Phillip II, with whom he traveled throughout Europe.

De Cabezon's music is richly polyphonic. Although he composed primarily for keyboard instruments, his music also possessed a haunting vocal quality. His *tientos*, such as the *Prelude in the Dorian Mode*, are instrumental fantasies built upon the opening motive. These compositions make masterful use of fugal counterpoint, creating tensions between the motive and imitative secondary lines. The Dorian mode is a scale beginning on the second tone. In this *Prelude in the Dorian Mode*, the opening motive repeats at irregular intervals throughout the main body of work, forming a basis for the four-part polyphony which evolves around it.

University Wind Symphony

Frederick Speck, *director*

Piccolo

Sarah Carney	Louisville

Flutes

Lauren Cannady *	Crestwood
Sarah Carney	Louisville
Sam Williams	Alvaton
Baely Slaton	Louisville
Michelle Schapmire	Vine Grove

Oboes

Teil Buck *	Louisville
Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN

Clarinets

Samantha Holman *	Louisville
Dylan Lloyd	Louisville
Alex Ravitz	Ft. Myers, FL
Robert Acosta	Edgewood
Jessica Lynn	Hartford
Danny Sogar	Florence
Megan Ball	Harlan
Amber Richeson	Owensboro

Bass Clarinet

Alex Ravtiz	Fort Myers, FL

Bassoons

Jackie Royce *	Louisville
Paul Tromba	Louisville

Alto Saxophones

Josh Warren *	Louisville
Ashley Miller	Columbus, IN

Tenor Saxophone

Ryan Olexa	Lombard, IL

Baritone Saxophone

Cambron Little	Owensboro

Horns

Nancy Waring *†	Cheraw, SC
Jennifer Pope †	Bowling Green
Ben Taylor	Shelbyville
Justin Warner	Russell Springs
Elizabeth Metzger	Henderson
Ian Wolfe	Lawrenceburg

Trumpets

Michael Teglasi *†	Mt. Sinai, NY
Brad Curtin †	Mt. Sinai, NY
Halston Soder	Madisonville
Chris Ginder	Radcliff
Todd Mullins	Louisville
Shaun Shotwell	Mt. Gilead, OH

Trombones

Ian Gregory *	Centerfield
Phil Steinmetz †	Lexington
Cory Zilisch	Radcliff

Bass Trombone

Joe Murrell	Radcliff

Euphoniums

Matt Byrum *	Louisville
Bill Rossman	Hopkinsville

Tubas

Adam Edwards *	Prospect
Bryen Warfield	Indianapolis, IN

Percussion

Tony Johnson *	Louisville
Sam Rouster	Ft. Mitchell
Jimmy Weixler	Louisville
Rodney Younger	Indianapolis, IN
Amanda Roberts	Clarksville, IN

Double Bass

Andrew Witten	Louisville

Harp

Lydia Falconnier	Knoxville, TN

Piano

Hiroshi Fukuoka †	Pocatello, ID

* principal
† graduate student

University Wind Symphony

Frederick Speck, *director*

Piccolo

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Flutes

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Sam Williams	Alvaton
Baely Slaton	Louisville
Michelle Schapmire	Vine Grove

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Trombones

Ian Gregory *	Centerfield
Phil Steinmetz †	Lexington
Cory Zilisch	Radcliff

Bass Trombone

Joe Murrell	Radcliff

Euphoniums

Matt Byrum *	Louisville
Bill Rossman	Hopkinsville

Tubas

Adam Edwards *	Prospect
Bryen Warfield	Indianapolis, IN

Percussion

Tony Johnson *	Louisville
Sam Rouster	Ft. Mitchell
Jimmy Weixler	Louisville
Rodney Younger	Indianapolis, IN
Amanda Roberts	Clarksville, IN

Double Bass

Andrew Witten	Louisville

Harp

Lydia Falconnier	Knoxville, TN

Piano

Hiroshi Fukuoka †	Pocatello, ID

* principal
† graduate student

University of Louisville
School of Music
Comstock Recital Hall
September 30, 2010
3:00 pm

CONVOCATION

Danzas Argentinas, opus 42 — Alberto Ginastera (1916-1983)

Derrick Anderson, piano
student of Dror Biran

Up Jumped Spring — Freddie Hubbard (1938-2008)

Austin Skarshany, drums
student of Jason Tiemann

Amy Hutts, bass
Steve McCallum, trombone
John Ellis, piano

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Gregory Partain, *piano*

Guest Artist Recital

Thursday Evening
September 30, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonata in C Major, Op. 53 ("Waldstein")
Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato

Ludwig van Beethoven
(1770-1827)

Sonatine (1905)
Modéré
Movement de Menuet
Animé

Maurice Ravel
(1875-1937)

INTERMISSION

Sonata in B minor, Op. 58
Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto, ma non tanto

Frédéric Chopin
(1810-1849)

ARTIST BIOGRAPHY

In his twenty-three years on the concert stage, Transylvania University professor **Gregory Partain** has appeared as recitalist, chamber musician, and concerto soloist throughout the United States and has performed in Germany, Poland, Guatemala, Costa Rica, Russia, and Greece. During his last sabbatical, he performed twenty recitals and taught master classes in the Midwest, Pacific Northwest, Southwest, and in Hawaii as that state's Music Teachers Association convention artist. Partain was the national winner of the KMS Resident Artist Competition in Seattle, won first prize in the Memphis Beethoven Piano Sonata Competition, first prize in the Kingsville International Piano Competition, and was a finalist in the Concert Artists Guild, New York Competition. He is also a Laureate of the Indianapolis Beethoven Foundation Auditions.

Partain has garnered consistent critical acclaim in the U.S. and abroad for his CD recordings of a wide-ranging repertoire: "...some of the best Scarlatti I've ever heard...these approach the same level as Horowitz's legendary recordings" (American Record Guide); "...suave and comfortable performances of three Rachmaninoff Preludes. In the Brahms, the tempo relationships and transition emerge in a seamless, cumulative arc" (Gramophone); "Gregory Partain is a gifted pianist, and every item is intelligently and sympathetically played" (BBC Music Magazine). In 1998, Partain began devoting serious attention to composing. As the 2005 Kentucky Music Teachers Association Commissioned Composer, he composed a nine-movement concert Requiem for a cappella choir based on traditional Latin texts. For his collective works, the Kentucky Arts Council awarded Partain a 2007 Al Smith Professional Assistance Grant. He has served several years on the KMTA Executive Board and is currently Chair of Composer Commissioning.

Partain received his Bachelors degree in Piano Performance from the University of Washington and Master's and Doctoral degrees from The University of Texas at Austin as a Javits Fellowship recipient. He is Professor of Music and Music Program Director at Transylvania University in Lexington, Kentucky where he holds a Bingham Award for Excellence in Teaching.

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Three Hundred Forty-First Concert
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Berlin Philharmonic Wind Quintet

Michael Hasel, *flute*
Andreas Wittmann, *oboe*
Walter Seyfarth, *clarinet*
Fergus McWilliam, *horn*
Marion Reinhard, *bassoon*

University of Louisville
Margaret Comstock Concert Hall
Sunday, October 3, 2010
3:00 P.M.

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Program

Quintet in B-flat Major, Op. 88, No. 5 (1814) * — Anton Reicha (1770-1836)
- Andante cantabile–Allegro non troppo
- Andante
- Minuetto: Allegro
- Rondo: Allegro

Quintet, Op. 10 (1929) * — Pavel Haas (1899-1944)
- Preludio
- Preghiera
- Ballo eccentrico–Epilogo

Intermission

Summer Music, Op. 31 (1956) — Samuel Barber (1910-1981)

Quintet, Op. 43 (1922) — Carl Nielsen (1865-1931)
- Allegro ben moderato
- Menuet
- Praeludium, Tema con variazioni–Allegretto

* - *first performance for the Society*

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The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music.

Today's concert is dedicated to the memory of
Jane Towery Woolsey,
a long-time Board member and supporter of the Chamber Music Society,
who passed away on September 2, 2010.

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most renowned artists. The Board of Trustees thanks all who contribute to this effort and who help bring meaningful music to us all:

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Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Ms. Shaunitra Wisdom at (502) 852-6907.

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University Jazz Ensemble I

John La Barbera, *director*

Tuesday Evening
October 5th, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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Jazz Ensemble I Personnel

Saxophones

Ryan L Sanders	Cumming, GA
Graeme D Gardiner	Lexington, KY
Chris Clark	Charleston, WV
Jonathan Hogan	Cincinnati, OH
Shane Porter	Niskayuna, NY

French Horn

Nancy Waring	Cheraw, SC

Trumpets

Russell Wittenbrook	San Jose, CA
Nick Kaizer	Ames, IA
Jesse McBee	Elkins, WV
Kris Lewis	Taylor Mill, KY

Trombones

Mike Smith	La Grange, KY
Steve McCallum	Cooperstown, NY
Chris Grzech	St. Louis, MO
Stacey Nash	Abilene, TX

Rhythm

John Arstingstall, guitar	Covington, KY
Noah Barker, piano	Jeffersonville, NY
Amy Hutts, bass	Terre Haute, IN
Zack Kennedy, drums	Cincinnati, OH
Austin Skarshaug, drums	Ames, IA

PROGRAM

Groovin' High	Dizzy Gillespie (1917-1993) Arr. John Wasson
April In Paris	Vernon Duke & E.Y. Harburg (1903-1969)(1896-1981) Arr. Bob Lowden
Little Pumpkin	Thad Jones (1923-1986)
Chacter Defect	Earl MacDonald (b. 1970)
Mood Indigo	Duke Ellington (1899-1974) Arr. John Clayton
Straight No Chaser	Thelonious Monk (1917-1982) Arr. John La Barbera
All That	Kenny Werner (b. 1951)
Moose The Mooche	Charlie Parker (1920-1955) Arr. John La Barbera
Better Get Hit In Your Soul	Charles Mingus (1922-1979) Arr. Andrew Homzy

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UNIVERSITY OF
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presents

Chamber Winds Louisville

Frederick Speck, *director*

and

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Thursday Evening
October 7, 2010
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Chamber Winds Louisville
Frederick Speck, *director*

Adagio and *Allegro molto* from Sinfonietta (1888) — Rudolph Nováček (1860-1929)

Tiffany Peters, Flute
Wendy Davidson, Oboe
Anthony J. Allgeier, Clarinet
Carolyn Fassio, Clarinet
Jon Rohner, Bassoon
Erica Jones, Bassoon
Colin Dorman, Horn
J. Scott Cooksey, Horn

Hommage á Manuel de Falla (1994) — Béla Kovács (b. 1937)

Anthony J. Allgeier, Solo Clarinet

Molly on the Shore (1907) — Percy Aldridge Grainger (1882-1961) trans. Steve Knight

The Clarinets

Six Selections from *The Battell* (1591/1962) — William Byrd (ca. 1542-1623) freely transcribed by Gordon Jacob (1895-1984)

The Marche of Horsemen
The Trumpetts
The Irishe Marche
The Retraite
The Buriing of the Dead
The Galliard for the Victorie

Scotch Strathspey and Reel (1901) — Percy Aldridge Grainger (1882-1961) arr. Leroy Osmon

The Chimes of Liberty (1922) — Edwin Franko Goldman (1878-1956)

Amy Ensel, Piccolo

PROGRAM

University of Louisville Symphonic Band
Amy I. Acklin, *director*

March Lorraine (c. 1887-1892) — Louis Ganne (1862-1923), Arr. Mahl, Ed. Fennell

Fantasia (1963) — Vittorio Giannini (1903-1966)

Tab Scribner, conductor*
**In partial fulfillment of the requirements of the Master of Music degree*

Scenes from "The Louvre" (1964/1966) — Norman Dello Joio (1913-2008)

I. The Portals
II. Children's Gallery
III. The Kings of France
IV. The Nativity Paintings
V. Finale

Blessed Are They from *"A German Requiem"* (c. 1866) — Johannes Brahms (1833-1897), Arr. Buehlman

Sea Songs (1923) — Ralph Vaughan Williams (1872-1958)

Guest Ensemble

Chamber Winds Louisville
Now in their fourth season, the musicians of Chamber Winds Louisville continue to enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts often include chamber music, solos, and typically a few "full cast" works to close the concert. Educators (both in music and other fields), professional musicians, and high level performers whose business careers are in non-music fields, make up the membership. They are drawn together because of their appreciation for the fellowship of ensemble performance, and the joy of sharing it with appreciative audiences.

PROGRAM NOTES

Adagio and *Allegro molto* from Sinfonietta

In his *Sinfonietta,* Nováček demonstrates a strong connection with his teacher, Dvořák, who wrote his own, now revered, wind serenade only a decade earlier. In tonight's performance, the lyrical and luxuriant *Adagio* will partner with dramatic dotted rhythm figures in the *Allegro molto.* Of the character of the work, Susan Bliss, writer for the *Los Angeles Times,* noticed that the music "sports unflagging, light-hearted charm..."

Hommage á Manuel de Falla

Béla Kovács is the clarinet professor at the Franz Liszt Music Academy in Budapest and the Music Conservatory of Graz. He describes his *Hommage á Manuel de Falla* as follows:

> My pedagogical activities inspired me to compose the *Hommages.* The pieces were intended to be etudes or studies which students might use as supplementary material to the usual dry and mechanical - although indispensable - exercises. They contain various challenges. If performed with impressive dexterity, with proper tone production and sufficient knowledge of styles, coupled with a sense of humor and a certain amount of fantasy, they could - hopefully - find success even on the concert stage.

Molly on the Shore

Molly on the Shore was originally written as a birthday gift to Grainger's mother. Grainger himself produced varied orchestrations of the work, including: piano, string quartet, string orchestra, violin and piano, concert band, symphony orchestra and theatre orchestra. Its melodic materials are drawn from two reel tunes, *Molly on the Shore* and *Temple Hill.* In a 1959 letter to Frederick Fennell, Grainger described his work:

> In setting *Molly on the Shore,* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, where [sic] rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music – always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

Six Selections from *The Battell*

Gordon Jacob's masterful hand at wind orchestration is clearly revealed in the setting of William Byrd's *The Battell.* Its English Renaissance origin provides an unusual stylistic dimension to the wind band repertoire. One of the earliest examples of programmatic music, *The Battell* consists of thirteen short movements which highlight

various phases of the campaign. Though the specific extra-musical stimulus for *The Battell* can't be verified, there is speculation that it was influenced by twelve woodcuts by John Derrick called *Images of Ireland* (1581). These woodcuts include images of soldiers on foot, horsemen, trumpeters accompanying English soldiers, Irish soldiers with a piper, and an army in retreat. *The Marche of the Horsemen* is a three-part canon that accumulates a full texture by the time the piece builds to its release. Next, a movement called *The Trumpetts*, focuses on arpeggios and trumpet calls and is scored for the brass alone. *The Irishe Marche* then creates contrast of color with a focus on the woodwinds in a relaxed yet jaunty, compound meter march. *The Retraite* creates a counterbalance to *The Trumpetts*, with a descending harmonized fanfare in the woodwinds that is echoed by quiet muted brass. *The Buriing of the Dead* is more reflective than resigned, reminiscing "The Bells" from the *William Byrd Suite*, which was also transcribed by Gordon Jacob. Tonight's version of the suite ends with *The Galliard for the Victorie*. Its stately triple meter provides the scaffolding for fanfares and undulating counterpoint that weave to a full ensemble climax.

Scotch Strathspey and Reel

...as Grainger noted, the "6 Scotch and Irish tunes and halves of tunes that go well with each other and a chanty that blends amiably with the lot" were mostly drawn from published collections: the Strathspey tune (Marquis of Huntley)) and reel tune (The Reel O' Tulloch) were drawn from articles on their respective genres in the 1894 edition of George Grove's *Dictionary of Music and Musicians*. Three Irish tunes were taken from *The Complete Petrie Edition of Irish Music* (Nos. 318, 319, and 983). "What shall we do with a drunken sailor?" -- the melody that holds Grainger's piece together -- was collected by painter, author, and singer Charles Rosher, to whose *Collection of English Folksongs* Grainger had contributed 21 tunes. These oddments came together for Grainger during a highly successful concert tour of Norway and Denmark in 1910, though the work was not finally completed until October 4, 1911. Its melodic richness and controlled tumult are best suggested by Grainger's program note for its first performance, at Aeolian Hall, conducted by Balfour Gardiner on May 21, 1912: "If a room-full of Scotch and Irish fiddlers and pipers and any nationality of chanty-singing, deep-sea sailors could be spirited together and suddenly miraculously endowed with the gift for polyphonic harmonic free improvisation enjoyed for instance by South Sea Island Polynesians a rather merry friendly Babel of tune, harmony and rhythm would result."

- Adrian Corleonis

The Chimes of Liberty

Born in Louisville, Kentucky on January 1, 1878, Edwin Franko Goldman was to develop as a prodigious performer, conductor and composer. By 1892, he was studying composition at the National Conservatory of Music with its director, Antonín Dvořák. After graduation, he won the position of second trumpet with the Metropolitan Opera Orchestra, performing under such conductors as Mahler, Toscanini and Damrosch. In 1911 he formed the New York Military Band. Later, the ensemble became known as the Goldman Band (becoming one of the most famous concert bands in the world). Written in 1922, the march is born of lyrics that are direct and strongly patriotic. Written twenty six years after another patriotic march, Sousa's *Stars and Stripes Forever*, *The Chimes of Liberty* also features a prominent piccolo *obbligato* during its trio.

PROGRAM NOTES

March Lorraine

Louis Gaston (also Gustave Louis) Ganne was a prolific French composer of a variety of works, but he is best remembered for the mazurka *La Czarine* and the two marches *Le père la victoire* and *Marche Lorraine*. Ganne was born in Buxières-les-Mines, a small town in the central French department of Allier. He became interested in music at the Brothers of Saint Nicholas School where he learned music fundamentals with Brother Engelbert. At the age of 17 he wrote *Happy Mass* for his school; the original manuscript is still there in the custody of the faculty. He received his formal music training at the Paris Conservatory, studying with Thèodore Dubois, Cèsar Franck, and Jules Massenet. From 1901-1903, Ganne served as the president of the Society of authors, Composers, and Editors of Music (SACEM), and he later received the Legion of Honor from the French government. Louis Ganne died in Paris in 1923. The march began as a simple piano piece designed to coordinate the movements of the participants in the 18th Federal Festival of Gymnastics in Nancy, the historical capital of Lorraine. However, because of the patriotic words adapted by Jules Jouy and Octave Pradels, it became a rallying song for the return of French provinces. Its fame spread even more quickly with the 1913 election of Raymond Poincare, an ardent nationalist, as president. During World War II, March Lorraine became the march of the Free French and their Allies.

Fantasia

Composed in 1963, five years after his *Symphony No. 3*, Giannini's Fantasia displays his neo-romantic style more succinctly. Written for the North Westchester and Putman County Music Teachers Association, a target time limit was imposed by the composer, perhaps contributing to the compact nature of composition. From 1958 to 1965, Giannini composed four other works for wind band in addition to *Fantasia; Praeludium and Allegro* (1958) *Symphony No. 3* (1958), *Dedication Overture* (1965),and *Variations and Fugue* (1965).

From the intense dissonances marked from the opening chords to light frolicking interchange between winds and brass, Giannini paints an image utilizing the full palette of the ensemble. Ensemble scoring is demonstrated in thick layers. These layers of sound are generally grouped into small choirs with a phrase beginning in one set of voices, and continuing with another. The three-note motive of *ti-do-me* is recurrent with each mood shift. A bold introduction gives way to a quiet presentation of the primary three-note motive with others, including a four eighth-note group alternating on two pitches and a fanfare initially heard in the cornet section during the introduction. The motives pass through a variety of tempi and style ranging from dark and reflective to hopeful.

- Program notes by Tab Scribner

Scenes from "The Louvre"

Norman Dello Joio descended from three generation of Italian organists and began his music training early. He quickly showed remarkable aptitude and facility. At fourteen, he already was organist and choir director of the Star of the Sea Church in City Island. Composition attracted him while a Juilliard School of Music student. After three years, he proceeded to the Yale School of Music to study under Paul Hindemith. For some years Dello Joio was on the faculty of Sarah Lawrence College and Mannes College of Music. Dello Joio's most well known band works include *Variants on a Mediaeval Tune* and *Fantasies on a Theme by Haydn*. This band version of *Scenes from "The Louvre"* is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of "The Louvre's" development during the Renaissance and use themes from composers of that time. The band work, commissioned by Baldwin-Wallace College for The Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered March 13, 1966, conducted by the composer.

Blessed Are They* from *"A German Requiem"

Johannes Brahms was not a religious man in the usual sense of the term. Thus, it should be of no surprise that when he wrote *A German Requiem*, it did not follow the prescribed five-movement form of the traditional requiem mass based on biblical texts, but instead contained seven movements. The work was premiered in the Bremen Cathedral on Good Friday, 1868. *A German Requiem* marked the first time that Brahms combined orchestra with chorus and soloists. It is considered to be his choral masterwork. While the style is unabashedly romantic, the form is clearly influenced by Handel and reflects Brahms' intensive study of earlier masters. *Blessed Are They* is the first movement of *A German Requiem*. The original version pairs the chorus with the orchestra to create a heavy, somber mood.

Sea Songs

British composer, Ralph Vaughan Williams' creative life as a composer spanned almost six decades – from the song "Linden Lee" of 1901 to the Symphony No. 9, composed in 1958 at age 85. During that time he wrote approximately 250 works for voice, instruments, and stage. Although justifiably credited for his role in the 20th-century revival of English music, his compositions have a personal message for people in every country. His music is neither conservative nor radical; it overlaps both time and category. Listeners are rarely concerned about analyzing his music; they listen and are moved. Vaughan Williams' most well-known band works include *English Folk Song Suite, Toccata Marziale, Flourish for Wind Band,* and the second movement of *Symphony No. 8, Scherzo Alla Marcia*, which was written for wind instruments. *Sea Songs March* was written in 1923 for the Wembley Exhibition of 1924 and was published simultaneously for brass and wind band. Written in typical ABCA march form, the composer's own ideas are blended with three well-known folk songs: "Princess Royal," "Admiral Benbow," and "Portsmouth." Interestingly, Boosey & Company's 1924 editions was titled *Quick March – "Sea Songs"*; Boosey & Hawkes' reissue of 1951 was titled simply *Sea Songs*.

Program notes complied from "Program Notes for Band" and published notes in the scores.

Chamber Winds Louisville

Frederick Speck, *director*

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Amy Ensel
Tiffany Peters

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Tiffany Peters
Kaelah Williams

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Wendy Davidson
Jon Rohner

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Jason Gregory
Rick Mattingly

University of Louisville Symphonic Band

Amy I. Acklin, *director*

Piccolos

Kaila Washington	Louisville, KY
John Aurelius	Georgetown, KY

Flutes

Ashley Mattingly *†	Owensboro, KY
Kaila Washington	Louisville, KY
Katelin Dickerson	Elizabethtown, KY
Samantha Froehlich	Stafford, VA
Megan Dutcher	Elizabethtown, KY
Marian Mays	Nicholasville, KY
Jena Hemmelgarn	Scottsburg, IN
John Aurelius	Georgetown, KY

Oboes

Jessi Kruszewski *	Pittsburgh, PA
Sarah Lempke *	Aurora, IN
Andy Buchholz †	Cleveland Heights, OH

Clarinets

Katie Teremi *	Ft. Mitchell, KY
Bruno Bedard	Taylorsville, KY
Adrienne Roos	Evanston, IN
Kathryn Randall	Louisville, KY
Ellen Trammel	Lexington, KY
Emily Danielson	Marshall County, KY
Jennifer Brown	Indianapolis, IN
Katie Duvall	Jeffersonville, IN

Bass Clarinet

Kathryn Randall	Louisville, KY

Bassoon

Phoebe Bell	Elizabethtown, KY

Alto Saxophones

Leah Fowler *	Dover, AR
Jonathan Edwards	Princeton, KY

Tenor Saxophone

Kimberly Kennedy	Cynthiana, KY

Baritone Saxophone

Nick Burke	Lawrenceburg, IN

Horns

McKenna Hynes *	Buckner, KY
Emma Keller	Sheldon, VT
Gabe Grosskopf	Louisville, KY
Mason Gatch	Milford, OH
Aaron Coomer	Seymour, IN
Matt DeVore	Louisville, KY
Cami Haddix	Fairfield, OH
Stephanie Radcliffe	Lexington, KY

Trumpets

Amber Colliver *	Lexington, KY
Seth Burkhardt	Ft. Mitchell, KY
Jake Rychen	Waverly, TN
Trevor DeJarnett	Paducah, KY
Gabe Wartman	Ft. Mitchell, KY
Nathan Yothers	Greenville, IN
Jon Louden	LaGrange, KY
Joe Meibers	Winchester, KY

Trombones

Tab Scribner *†	Merrimack, NH
Brandon Etienne	Owensboro, KY
Tim Doyle †	Muskegon, MI
Colin Pitman	Prospect, KY
Irene Andhika	Stafford, VA

Bass Trombones

James Clark	Smithfield, KY
Hiroshi Fukuoka †	Pocatello, ID

Euphoniums

Chris Dye *	LaGrange, KY
Patrick Albert	Palmyra, IN
Hardy Kikuchi	Lexington, KY

Tubas

Brandon Neal *	Louisville, KY
Kinsey Whearty	Roundup, MT

Percussion

Michael Young, Jr. *	Louisville, KY
Jecorey Arthur	Louisville, KY
Ashley Parker	Memphis, IN
Andrea Duvall	Louisville, KY
Stephen Baker	Louisville, KY

* principal
† graduate student

University of Louisville Concert Bands

University of Louisville Wind Ensemble

The performance of significant works representing a variety of styles in the wind band repertoire has become the benchmark of this ensemble. Under the direction of Dr. Frederick Speck, the musicians are given the opportunity to perform at the highest level of musical and artistic standards. The ensemble has an active schedule of performances throughout the academic year and is comprised of the finest wind, brass, and percussionists at the University and the School of Music.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002 and 2006 KMEA In-Service Conferences, the 1998 and 2002 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference andthe 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. Most recently, the Wind Ensemble has been invited to perform at the 2011 KMEA In-Service Conference in February.

University of Louisville Symphonic Band

The Symphonic Band, directed by Amy Acklin, is comprised of top level musicians from the University and the School of Music. The Symphonic Band performs literature composed for large wind, brass, and percussion ensembles. Giving several concerts each year, the Symphonic Band provides students with a diverse repertoire that is performed with great attention to musical and artistic qualities. Members are selected by audition.

University of Louisville Concert Band

The Concert Band, directed by Dr. Greg Byrne, is comprised of music majors and non-music majors seeking a fine musical experience. No formal audition is required of non-music majors.

University of Louisville Community Band

The University of Louisville Community Band provides an opportunity for students and people of all ages within the community to perform. The band presents at least one concert each semester on campus as well as various performances around the city of Louisville. Recent performance venues includes Six Flags, Iriqouis Amphitheater, Louisville Zoo, Winterfest, Salvation Army benefit Concerts and Wave3 TV Christmas presentations. The group rehearses each Monday evening between 7:15 - 9:15 p.m.. College credit is available.

Upcoming Band Events

Wednesday, November 10
Wind Ensemble
New Music Festival
Comstock Concert Hall
8:00 p.m.

Sunday, November 21
Symphonic Band &
Cardinal Singers
Comstock Concert Hall
7:30 p.m.

Tuesday, December 7
Scott Co. Symphonic Winds
Midwest Clinic Preview Concert
Comstock Concert Hall
7:00 p.m.

Friday & Saturday, January 21 & 22

Invitational Honor Band Weekend

Saturday, January 22
Grand Finale Concert
Honor Bands & Wind Symphony
Comstock Concert Hall
7:00 p.m.

Monday, February 7
Jefferson County Traditional Middle School Band
Male High School Symphonic Band
UofL Wind Symphony
Comstock Concert Hall
7:00 p.m.

KMEA Preview Concert

Friday, February 11
Wind Symphony
KY International Convention Center – Cascade Ballroom
2:55 p.m.

KMEA In-Service Concert

Sunday, February 20
Wind Symphony & Chamber Winds Louisville
Adam McCord, saxophone soloist
Comstock Concert Hall
7:30 p.m.

Tuesday, February 22
Concert Band & Symphonic Band
Comstock Concert Hall
8:00 p.m.

Thursday, April 14
Concert Band & University Community Band
Comstock Concert Hall
8:00 p.m.

Sunday, April 17
Wind Symphony
Bruce Heim, horn soloist
Comstock Concert Hall
7:30 p.m.

Monday, April 18
Symphonic Band
Comstock Concert Hall
8:00 p.m.

UNIVERSITY OF
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Thursday, October 7, 2010
3:00 p.m.
Margaret Comstock Concert Hall

Convocation

Romanian Folk Dances — Béla Bartók (1881-1945)

1. Jocul cu bâta
2. Brâul
3. Pe Loc
4. Buciumeana
5. Poarga Românească
6. Mărunțel

Noah Barker, *piano*
student of Krista Wallace-Boaz

Torija (Elegia) — Federico Moreno-Torroba (1891-1982)

Chris Millett, *guitar*
student of Stephen Mattingly

from *The Circus* — Joaquín Turina (1882-1949)

Clowns

Holly Riggs, *piano*
student of Krista Wallace-Boaz

UNIVERSITY OF
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presents

Denine LeBlanc, *piano*

CMP Faculty Recital

Sunday Afternoon
October 10, 2010
3:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonata No. 14 in C-Sharp Minor, Op. 27, No. 2 — Ludwig van Beethoven (1770-1827)
- Adagio sostenuto
- Allegretto
- Presto agitato

Nocturne in E Minor, Opus 72, No. 1 (Posth.) — Frédéric Chopin (1810-1849)
Ballade, No. 2 in F Major, Opus 38
Ballade, No. 1 in G Minor, Opus 23

INTERMISSION

Sonata for Piano — Timothy Polashek (b. 1972)
- Movement I
- Movement II
- Movement III

Psyche and Eros — Sara Buchanan MacLean (b. 1952)
- wings
- longing
- oats, barley, rye, oats, barley, rye, wheat
- sleep – transformation

Suite for Piano — Richard Burchard (b. 1960)
- I. Twilight on the Porch
- II. Morning in the Garden
- III. Afternoon in the Hammock

PROGRAM NOTES

Sonata No. 14 in C Sharp Minor, Op. 27, No. 2
Ludwig van Beethoven

The thirty-two piano sonatas of Beethoven are perhaps the greatest treasure in all piano literature. These works were the "test models" for Beethoven's experiments with form and style.

The two sonatas of Opus 27 are both designated "Sonata quasi una Fantasia." In Op. 27, No. 2, the fantasia character is felt in the famous first movement with its beloved and highly recognizable melody. An effective contrast to the lulling atmosphere of the first movement, the second movement is a short Minuet-Trio in D Flat major. The innocence of this movement makes the drama of the final movement far more intense. In sonata form, the weight and speed of the third movement propels us forcibly away from the gentleness of the Sonata's opening.

Nocturne in E Minor, Op. 72, No. 1 (Posth.)
Frédéric Chopin

A lyrical melody that is beautifully embellished with each repetition brings to mind the things of night: bedtime stories and lullabies, sadness and fear of the dark. Yet blissful sleep reigns.

Ballade in F Major, Op. 38

The character piece embodied the romantic ideal of art as a personal expression of the composer's emotional life. Written in 1838-39 and dedicated to his contemporary, Robert Schumann, Chopin's F Major Ballade is a character piece on a large and technically demanding scale.

Ballade in G minor, Op. 23

Chopin's first work in the genre of the ballade is based on the literary ballad form, a popular and often strophic verse on epic or legendary events of the long past with violent and tragic results. In the G minor Ballade, Chopin uses thematic variation throughout the piece turning its lyric theme into a grand heroic melody.

Sonata (2005)
Timothy Polashek

In my *Sonata for Piano* (2005) I bring together my continuing love of complex rhythmic syncopations and contrapuntal writing with the bright colors and dissonances of jazz harmony, melodic modes and shifting chordal voicings as within the various registers of the piano. The harmonic constructions of these works however are not based on standard jazz chord progressions, but instead range from simple tonal and modal progressions to predominately free atonality. Overall, aesthetically, I view this work as a modern classical composition, but spoken at times in the dialect and emotion of jazz. The first movement is a modified rondo form with a fast tempo, consisting of transitional sections and constant motivic development. The second movement contrasts the first with its slower tempo and meditative quality. It is generally through-composed, although the opening theme appears at the end of the movement. The final movement is in sonata form with a fast tempo.

Psyche and Eros
Sara Buchanan MacLean

There are five self-contained musical images from the classical myth in this piece. The first, "wings" evokes the ecstasy of being swept away by passion and is named for the repeated descending pattern that has the shape of a wing when notated. A sorrowful melody in A-flat minor embedded in figuration expresses loss in the next image, "longing." In contrast, the next image, "Oats, barley, rye, oats, barley, rye, wheat" is a scherzo. It literally depicts the frenetic movement of busy ants sorting grains as they complete one of Psyches' tasks. The fourth piece, "sleep" is slow and dreamy with repeated notes, pauses, and chordal passages. Motifs from the first piece are reworked in "transformation," the final image.

Suite for Piano
Richard Burchard

One Friday I was listening to a recording of keyboard works of John Cage. With so much academic focus devoted to his avant-garde and oft chaotic music, I was caught off guard by the ambient quasi-impressionistic flavor of *In a Landscape* (1948). I listened to it probably twelve times that day. Two days later Denine asked me to write a piece for her. I'd never written for solo piano, but I thought what the heck. I sat at the synthesizer, turned on the computer and started improvising. Afterwards, I listened to what I had

done. I kept what I liked, altered what was salvageable and deleted what I didn't like, which was a lot. *Suite for Piano* captures the mood I was in for a number of days, thanks primarily to Mr. Cage.

BIOGRAPHY

Denine LeBlanc, longtime performer and music educator, is instructor of piano in the University of Louisville Community Music Program and teacher of Arts and Humanities at Coleridge-Taylor Montessori School in downtown Louisville. Dr. LeBlanc has released two Compact Discs, "The Sun Shines Bright" and "Weep no More" which feature original piano music by Kentucky composers, a project very dear to her heart. She has performed both traditional and new music concerts throughout the United States and in Germany, France and Italy. On her tour this past summer Dr. LeBlanc joined the faculty of the Grumo Festival in Grumo, Italy as an artist and teacher and in Germany, she presented a program for the soldiers and their families at the American Army base, Rose Barracks in Vilseck, Germany. Her son, Pfc Adrian Adams was in the audience which proved to be one of the most significant performances of her life.

Dr. LeBlanc has taught and performed at Blue Lake Fine Arts Camp in Twin Lake, Michigan and been a collaborative pianist in the Advanced Vocal Institute at the famed Interlochen Arts Camp. She has also lectured widely and published articles based on her research in the Isidore Philipp Archives at the University of Louisville.

She is past president of both the Greater Louisville Music Teachers Association and the Kentucky Music Teachers Association. She holds a Doctor of Musical Arts degree in piano performance and music history from the University of Cincinnati College Conservatory of Music, a Master of Music from the University of Louisville School of Music and a Bachelor of Music from the Cleveland Institute of Music, both in applied piano.

The proud mother of four children, Dr. LeBlanc is married to journalist and writer, Harold J. Adams and resides in the historic district of Old Louisville.

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Paul York, *cello*

&

Dror Biran, *piano*

Faculty Recital

Wednesday Evening
October 13, 2010
8:00 p.m.
Margaret Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

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PROGRAM

Soar — Douglas Knehans (b. 1957)

Sonata in A Minor "Arpeggione" — Franz Schubert (1797-1828)
- Allegro Moderato
- Adagio
- Allegretto

INTERMISSION

Sonata in D Minor, Op. 40 — Dmitri Shostakovich (1906-1975)
- Allegro ma non troppo
- Allegro
- Largo
- Allegro

ARTIST BIOGRAPHIES

An accomplished soloist, chamber musician and teacher, **Paul York** has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance in Carnegie Hall, *New York Concert Review* stated "the fiendishly difficult solo part was brilliantly played by cellist Paul York ...one had to be in awe of his playing." Mr. York is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* was released on the Centaur label in 2010.

Dror Biran is one of Israel's most admired and gifted pianists. His playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". The *Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively... he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audiences. Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lili Dorfman and the Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, Johannesburg Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa. In March 2010 Dr. Biran had his first debut in Carnegie Hall, New York.

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Duo Montagnard

Joseph Murphy, *saxophone*

&

Matthew Slotkin, *guitar*

Guest Artist Recital

Thursday Evening
October 14, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Sonatine	George Daravelis (b. 1964)
Bounce	David Kechley (b. 1947)
Untitled	Shane Endsley (b. 1975)
Fast, Cheap, and Out of Control	John Orfe (b. 1976)
Tableaux Vivants Agitato Allegro piacevole Allegro marcato Recitativo senza misura Raccogliendo Presto	James Crowley (b. 1963)
Messengers	John Anthony Lennon (b. 1950)

ARTIST BIOGRAPHIES

Duo Montagnard was formed in 2002 and has performed over 130 concerts in 25 states, Canada, Slovenia, United Kingdom, Greece, Thailand, New Zealand, and Australia. Festival performances include the Chautauqua Institution, the Hartwick College Summer Music Festival, and the Alexandria Guitar Festival. Recent commissions include pieces by John Anthony Lennon, George Daravelis, John Orfe and Charles Stolte.

Joseph Murphy has been the saxophone professor at Mansfield University of Pennsylvania since 1987. He has also been director of bands, department chair, and taught a variety of courses. He received the bachelor of music education from Bowling Green State University (OH), and the masters and doctorate degrees from Northwestern University. He has performed in 13 countries including Australia, New Zealand, Thailand, Taiwan, Japan, Greece, and several countries in western Europe. He is a clinician for the Selmer Corporation and Rico Corporation and has been recorded on Erol (France), Mark, and Opus One labels. His award winning website is www.saxophone-education.com

Matthew Slotkin is an acclaimed performer, teacher, and scholar, and has appeared in leading venues throughout North America, Europe, Asia, and Australia. American Record Guide praised Slotkin on his Centaur Records release, *Twentieth Century Music for Guitar,* for his "musical sensitivity and technical control," and for giving "strong readings of this appealing music." Centaur Records released his new recording with double bassist Craig Butterfield, *Dances, Songs, Inventions,* in February 2010. Slotkin directs the guitar programs at Mansfield University in Mansfield, PA and Bloomsburg University in Bloomsburg, PA. He received the Doctor of Musical Arts, Master of Music, and Bachelor of Music degrees from the Eastman School of Music, where he studied guitar with Nicholas Goluses and historical performance practice with Paul O'Dette.

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UNIVERSITY OF
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University Jazz Repertory Ensembles

Hard Bop Ensemble
Directed by Ansyn Banks

Contemporary Ensemble
Directed by Chris Fitzgerald

International Combo
Directed by Ansyn Banks

Thursday Evening
October 14, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Out of the Night — Joe Henderson

I'll Remember April — Don Raye

1974 Blues — Eddie Harris

Hard Bop Ensemble
Tom Coovert & Jeff Thomas, *guitars*
Jon Ellis, *piano* John Gardner, *bass*
Israel Cuenca & Gabe Jones, *drums*
Ansyn Banks, *director*

Caravan — Juan Tizol

What Could Be, What HJs Been — Tyler Summers

Roughin' It — Pierson Keating

Contemporary Ensemble
Graeme Gardiner & Zach Driscoll, saxophones
Pierson Keating, *piano* Luke McIntosh, bass
Michael Vettraino & Issac Poole, *guitars*
Aaron Latos, drums
Chris Fitzgerald, *director*

Inner Urge — Joe Hernderson

The Flavour — Alim Nastaev

Song for Asya — Alim Nastaev

International Combo
Samir Kambarov, *alto sax*
Alim Nastaev, *guitar* Pablo Souza, *bass*
Will Fisher, *drums*
Ansyn Banks, *director*

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Michael Tunnell,
trumpet & corno da caccia
with
Meme Tunnell, *piano*

New Works for Trumpet and Corno da Caccia

Faculty Recital

Sunday Evening
October 17, 2010
7:30 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Elegy (2001) — David Horne (b. 1970)

Sonata (2008) — John Stevens (b. 1951)
- Adagio maestoso - allegro agitato
- Adagio espressivo
- Allegro energico

INTERMISSION

Sidewinder (2004) — Stanley Friedman (b. 1951)

cOrNoPeia (2010) — David P. Jones (b. 1958)
- Hoh Rain Forest
- Dog vs. Glacier
- The Horns of Olympus
- Teddy's Ride
- Enchanted Valley

World Premiere Performance

This program is dedicated to the memory of Stacy Blair.

PROGRAM NOTES

cOrNoPeia is the first composition of mine for the *corno da caccia*. I was honored to be invited by Michael Tunnell to write the work, and pleased to encounter a new compositional challenge. Although I have composed many solo and chamber works for all the modern brass instruments, I wanted to honor the tradition of the special and wonderful horn. Mike's recent CD, "à la Chasse", was a good *entrée* for this commission. Through absorbing the noble 18th-century literature for this instrument, I really began to hear what this unique horn had to say to me. I did not feel restricted by the historical associations.

The title is a play on words. The entire title is a made-up word referring to the instrument itself. The capitalized letters (O.N.P.) are commonly used as the abbreviation for Olympic National Park. I am fortunate enough to live just a few minutes from the northern border of this magnificent park and the "woodsy" associations of the *corno da caccia, cor de chasse,* and *Waldhorn* were an organic fit for me. The arrangement of the five movements place two very slow movements (named after two of my favorite spots in O.N.P.) around two fast, more lighthearted ones. (Theodore Roosevelt is an important figure in the founding and history of the park, and dogs and cats just seem to show up frequently in my music). The central movement (slow, again) makes use of the piano as a natural echo chamber for the horn to give a sense of a horn resonating through the mountains.

cOrNoPeia is dedicated to Michael Tunnell and Meme Tunnell in thanks for their friendship and many wonderful performances and recordings.

David P. Jones teaches composition, piano, music appreciation and jazz ensemble at Peninsula College (Port Angeles, Washington, USA). He taught music composition, theory and ear-training at Eastern Washington University from 1994-1998 and worked as an Assistant Instructor at Indiana University (composition) and New England Conservatory (music history). His degrees in composition are from Indiana University (DM), New England Conservatory (MM), the University of Washington (BM).

The music of Dr. Jones has received over 300 performances in Paris, Stockholm, New York, Boston, Miami, Cleveland, St. Paul, Seattle, San Antonio and many other locations in France, Sweden, Denmark, Belgium, Netherlands, Finland, Australia, Japan, Malaysia and the USA. His music has also been featured at many festivals and conferences, including: Tanglewood, Korsholm Music Festival (Finland), New England Music Camp, Society of Composers, MENC, College Music Society, NACWPI, International Trumpet Guild, International Horn Society, International Trombone Association, and the Percussive Arts Society. Performances have

been given by St. Paul Chamber Orchestra (conducted by Dennis Russell Davies), Seattle Symphony, New England Conservatory Wind Ensemble (Frank Battisti), Bob Curnow Big Band, Marimolin, Marimbolino, Duo Contrastes, Le Quatuor Habañera, and Boston Trombone Quartet. Dr. Jones has also studied Irish ballad singing, Hindustani music, West African drumming and jazz. His big band music has been performed by ensembles from Indiana University (David Baker), University of Missouri-KC (Bobby Watson), University of Iowa (John Rapson) and many other college and professional bands.

His works are published by Edition Musicales Combre, Billaudot Editions, C. Alan Publications, Walrus Music and Sierra Music; and recorded on Catalyst/BMG, Nosag (Sweden), Polymnie (France), Summit, Centaur, and Coronet. His music has been broadcast on radio stations throughout the U.S. and in France, Sweden and Australia.

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UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Daniel Weeks, *tenor*

with

Valerie Trujillo, *piano*

Faculty Recital

Sunday Afternoon
October 17, 2010
3:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!

WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

LECTURE: "Themes and origins of a *Poet's Love*"

INTERMISSION

Dichterliebe, Opus 48 — Robert Schuman (1810-185

Im wunderschönen Monat Mai
Aus meinen Tränen Sprießen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüssten's die Blumen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtig im Traume
Aus alten Märchen
Die alten, bösen Lieder

Texts & Translations

DICHTERLIEBE - 16 Poems by **Heinrich Heine (1797-1856)**
Please refer to key at end of texts for explanation of font differences.

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.
Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

Aus meinen Tränen sprießen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.
Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

Die Rose, die Lilie, die Taube, die Sonne,
Die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.

Wenn ich in deine Augen seh',
So schwindet all' mein Leid und Weh;
Doch wenn ich küße deinen Mund,
So werd' ich ganz und gar gesund.
Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust;
Doch wenn du sprichst: ich liebe dich!
So muß ich weinen bitterlich.

Ich will meine Seele tauchen
In den Kelch der Lilie hinein;
Die Lilie soll klingend hauchen
Ein Lied von der Liebsten mein.
Das Lied soll schauern und beben
Wie der Kuß von ihrem Mund,
Den sie mir einst gegeben
In wunderbar süßer Stund'.

In the beautiful month of May,
When all the buds burst forth,
There within my heart
Love burst forth as well.
In the beautiful month of May,
When all the birds sang,
I then confessed to her
My longing and desire.

From my tears spring up
Many flowers in bloom,
And my sighs then become
A chorus of nightingales
And if you love me, child,
I will give you all the flowers,
And sounding beneath your window
Will be the song of the nightingale.

The rose, the lily, the dove, the sun,
I once loved them all ecstatically,
I love them no more, I only love,
The small the fine, the pure, the One;
She only, the well-spring of all love,
Is rose and lily and dove and sun.

When I look into your eyes,
Vanishes all my sorrow and pain;
Yet when I kiss your mouth,
I become entirely well,
When I lie upon your breast,
Divine contentment comes over me;
Yet when you say, "I love you!"
Then must I weep bitterly.

I will dip my soul
Into the cup of the lily;
The lily will then breathe out
A song about my beloved.
The song will shudder and tremble
Like the kiss from her mouth,
That she once gave me
In a wonderfully sweet moment.

Im Rhein, im heiligen Strome,
Da spiegelt sich in den Well'n
Mit seinem großen Dome
Das große, heilige Köln.
Im Dom da steht ein Bildnis,
Auf goldnem Leder gemalt;
In meines Lebens Wildnis
Hat's freundlich hineingestrahlt.
Es schweben Blumen und Eng'lein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wänglein,
Die gleichen der Liebsten genau.

In the Rhine, the holy river,
There is reflected in the waves,
With its great cathedral
The great holy city of Cologne.
In the cathedral there hangs a painting,
Painted on gilded leather;
That in my life's wildness
Has shone kindness upon me.
In it hover flowers and angels
Around Our dear Lady;
The eyes, the lips, the cheeks,
Look just like those of my beloved.

Ich grolle nicht,
und wenn das Herz auch bricht,
Ewig verlor'nes Lieb! Ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.
Das weiß ich längst.
Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens Raume,
Und sah die Schlang', die dir am Herzen frißt,
Ich sah, mein Lieb, wie sehr du elend bist.

I bear no grudge,
Even though my heart may break,
Eternally lost love! I bear no grudge.
Though you shine in diamond splendor,
No light reaches the abyss of your heart.
I have long known this.
I saw you in a dream,
And saw the night in your heart's void,
And saw the snake feasting on your heart,
I saw, my love, how pitiful you are.

Und wüßten's die Blumen, die kleinen,
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.
Und wüßten's die Nachtigallen,
Wie ich so traurig und krank,
Sie ließen fröhlich erschallen
Erquickenden Gesang.
Und wüßten sie mein Wehe,
Die goldnenen Sternelein,
Sie kämen aus ihrer Höhe,
Und sprächen Trost mir ein.
Sie alle können's nicht wissen,
Nur eine kennt meinen Schmerz;
Sie hat ja selbst zerrissen,
Zerrissen mir das Herz.

And if the little flowers knew,
How profoundly my heart is wounded,
They would weep with me,
To heal my pain.
And if the nightingales knew,
How I am so sad and sick,
They would merrily resound
Their song of comfort.
And if my woes were known,
By the little golden stars,
They would come from their heights,
And speak words of consolation to me.
They cannot know it, however,
Only one knows of my pain;
She, who herself has broken,
Broken my heart.

Das ist ein Flöten und Geigen,
Trompeten schmettern darein;
Da tanzt wohl den Hochzeitreigen
Die Herzallerliebste mein.
Das ist ein Klingen und Dröhnen,
Ein Pauken und ein Schalmei'n;
Dazwischen schluchzen und stöhnen
Die lieblichen Engelein.

Flutes and fiddles are playing,
Trumpets also blare forth;
There dancing in the wedding party
Is my dearest love.
There is clanging and roaring,
Of drums and pipes;
And midst all of it are sobs and groans
Of lovely little angels.

Hör' ich das Liedchen klingen,
Das einst die Liebste sang,
So will mir die Brust zerspringen
Vor wildem Schmerzendrang.
Es treibt mich ein dunkles Sehnen
Hinauf zur Waldeshöh',
Dort löst sich auf in Tränen
Mein übergroßes Weh'.

When I hear the little song resounding,
That once my beloved sang,
My heart almost bursts
From the savage welling up of pain.
It drives me, this oppressive longing,
Up to the forest hilltop,
There do I find release in the tears
Of my overwhelming grief.

Ein Jüngling liebt ein Mädchen,
Die hat einen andern erwählt;
Der andre liebt eine andre,
Und hat sich mit dieser vermählt.
Das Mädchen nimmt aus Ärger
Den ersten besten Mann,
Der ihr in den Weg gelaufen;
Der Jüngling ist übel dran.
Es ist eine alte Geschichte,
Doch bleibt sie immer neu;
Und wem sie just passieret,
Dem bricht das Herz entzwei.

A young lad loves a girl,
Who has chosen someone else;
Yet that someone loves another,
And even marries her.
Out of spite, the girl takes
The first eligible man,
Who happens upon her path;
The young lad is miserable because of it.
It is an old story,
Yet it remains ever new;
And for him who experiences it,
It breaks his heart in two.

Am leuchtenden Sommermorgen
Geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
Ich aber, wandle stumm.
Es flüstern und sprechen die Blumen,
Und schaun mitleidig mich an:
Sei unsrer Schwester nicht böse,
Du trauriger blasser Mann.

In the bright summer morning
I walk in the garden.
The flowers whisper and talk,
But I wander in silence.
The flowers whisper and talk
And they look at me with pity:
"Don't be angry with our sister,
You sad, pale man."

Ich hab' im Traum geweinet,
Mir träumte, du lägest im Grab.
Ich wachte auf, und die Träne
Floß noch von der Wange herab.
Ich hab' im Traum geweinet,
Mir träumt', du verließest mich.
Ich wachte auf, und ich weinte
Noch lange bitterlich.
Ich hab' im Traum geweinet,
Mir träumte, du wär'st mir noch gut.
Ich wachte auf, und noch immer
Strömt meine Tränenflut.

I wept in my dream,
I dreamed you lay in the grave.
I awoke, and the tears
Still flowed down my cheeks.
I wept in my dream,
I dreamed you had left me.
I awoke, and I cried
Long and bitterly.
I wept in my dream,
I dreamed you still loved me.
I awoke, and still
Streams my flood of tears.

Allnächtlich im Traume seh' ich dich
Und sehe dich freundlich grüßen,
Und laut aufweinend stürz' ich mich
Zu deinen süßen Füßen.
Du siehest mich an wehmütiglich,
Und schüttelst das blonde Köpfchen;
Aus deinen Augen schleichen sich
Die Perlentränentröpfchen.
Du sagst mir heimlich ein leises Wort
Und gibst mir den Strauß von Zypressen,
Ich wache auf, und der Strauß ist fort,
Und's Wort hab' ich vergessen.

Each night you are in my dreams
I see you greet me warmly,
Weeping loudly, I throw myself
At your sweet feet.
You sadly gaze at me,
And shake your blonde head;
And from your eyes sneak
Pearl teardrops.
You whisper to me a quiet word,
And give me a cypress bouquet,
I awake and the bouquet is gone
And I have forgotten the word.

Aus alten Märchen winkt es
Hervor mit weißer Hand,
Da singt es und da klingt es
Von einem Zauberland;
Wo bunte Blumen blühen
Im gold'nen Abendlicht,
Und lieblich duftend glühen,
Mit bräutlichem Gesicht;
Und grüne Bäume singen
Uralte Melodei'n,
Die Lüfte heimlich klingen,
Und Vögel schmettern drein;
Und Nebelbilder steigen
Wohl aus der Erd' hervor,
Und tanzen luft'gen Reigen
Im wunderlichen Chor;
Und blaue Funken brennen
An jedem Blatt und Reis,

Out of old fairy tales
A white hand beckons;
There singing and noises come
From an enchanted land;
Where bright flowers bloom
In the golden light of evening,
And glow with lovely fragrance
Like the face of a bride;
The green trees sing
Their ancient melodies,
The breezes softly sound,
And the birds warble there;
And misty images rise
From the earth,
And turn in windswept dances
In a mystic chorus;
And blue sparks fire
On every leaf and twig,

Und rote Lichter rennen
Im irren, wirren Kreis;
Und laute Quellen brechen
Aus wildem Marmorstein,
Und seltsam in den Bächen
Strahlt fort der Widerschein.
Ach, könnt' ich dorthin kommen,
Und dort mein Herz erfreu'n,
Und aller Qual entnommen,
Und frei und selig sein!
Ach! Jenes Land der Wonne,
Das seh' ich oft im Traum,
Doch kommt die Morgensonne,
Zerfließt's wie eitel Schaum.

Die alten, bösen Lieder,
Die Träume bös' und arg,
Die laßt uns jetzt begraben,
Holt einen großen Sarg.
Hinein leg' ich gar manches,
Doch sag' ich noch nicht, was;
Der Sarg muß sein noch größer,
Wie's Heidelberger Faß.
Und holt eine Totenbahre,
Und Bretter fest und dick;
Auch muß sie sein noch länger,
Als wie zu Mainz die Brück'.
Und holt mir auch zwölf Riesen,
Die müssen noch stärker sein
Als wie der starke Christoph
Im Dom zu Köln am Rhein.
Die sollen den Sarg forttragen,
Und senken ins Meer hinab;
Denn solchem großen Sarge
Gebührt ein großes Grab.
Wißt ihr, warum der Sarg wohl
So groß und schwer mag sein?
Ich senkt auch meine **Liebe**
Und meinen Schmerz hinein.

And red lights run about
In wild, confused circles;
And loud springs burst forth
From earthy marble stone,
And oddly in the streams
Shines forth the reflection.
Ah, could I but go there,
And there would my heart delight,
And all anguish would be removed,
And I would be free and blessed!
Ah, that is the land of bliss,
That I often see in my dreams,
Yet, when the morning sun comes,
It vanishes like mere foam.

The old evil songs,
The wicked, depraved dreams,
Let us now bury them;
Go get a large coffin.
In it will I put many things,
Yet I will not yet say what;
The coffin must be larger,
Than the great Heidelberg Cask.
And get a bier,
Of strong and thick boards;
They must even be longer,
Than the bridge of Mainz.
And get also, twelve giants,
They must even be stronger
Than the strong Christoph
In Cologne's cathedral on the Rhine.
They shall then bear the coffin,
And sink it into the sea;
For such a large coffin
Needs a large grave.
Do you know why the coffin
Must be so great and heavy?
I have sunk my **love**
And my suffering in it.

Key to Schumann's uses of the "CLARA" theme in the vocal line:
Bold Italics indicate the use of the theme in retrograde (at times transposed)
Bold indicates the use of the theme in transposition
Bold larger font indicates blatant use: (C - B(flat) - A - G(#) - A)
(C - L - A - R - A)

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Kent Hatteberg, *conductor*
Yun Sun Kim, Kyungouk Ko, Angela Stephens, Bomi Lee, and Christopher R. Kent,
student conductors

and

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*
Nicholas D. Gray, Kyungouk Ko, Yun Sun Kim,
student conductors

Margaret Comstock Concert Hall
Monday Evening
October 18, 2010
8:00 P.M.

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UNIVERSITY CHORUS

Vox populi, vox Dei — Giedrius Svilainis (b. 1972)

Bomi Lee, *conductor*

Domine, ad adjuvandum me festina — Padre Giovanni Battista Martini (1706 - 1784)

Carlisle Schoner, *soprano* Liz Gammons, *alto*
Nick Cain, *tenor* Samuel Firkins, *baritone*
Bomi Lee, *accompanist*
Yun Sun Kim, *conductor*

Sicut locutus est (Magnificat in D) — Johann Sebastian Bach (1685 - 1750)

Bomi Lee, *accompanist*
Christopher R. Kent, *conductor*

Two choruses from *Elijah* — Felix Mendelssohn (1809 - 1847)

1. Help, Lord
2. Lord, bow thine ear

Ruthanne Fulton, *soprano* Carlisle Schoner, *alto*
Bomi Lee, *accompanist*
Kyungouk Ko, *conductor*

Sing We At Pleasure — Thomas Weelkes (1576 - 1623)

Angela Stephens, *conductor*

Dirait-on (*Les Chansons des Roses*) — Morten Johannes Lauridsen (b. 1943)

Bomi Lee, *accompanist*
Yun Sun Kim, *conductor*

Quick! We have but a second — Irish air, arr. Charles Villiers Stanford (1852 - 1924)

Kyungouk Ko, *conductor*

INTERMISSION

COLLEGIATE CHORALE

Awake the Harp (Creation) — Franz Joseph Haydn (1732 - 1809)

Bomi Lee, *accompanist*
Nicholas D. Gray, *student conductor*

I Am Not Yours — Z. Randall Stroope (b. 1954)

Nicholas D. Gray, *student conductor*

Super flumina Babylonis — Tomás Luis de Victoria (1548 - 1611)

Kyungouk Ko, *conductor*

Nunc dimittis — Arvo Pärt (b. 1935)

Samantha Lilly, *soprano*
Kyungouk Ko, *conductor*

When David Heard — Thomas Tomkins (1572 - 1656)

Yun Sun Kim, *conductor*

Kalá kallá (*Five Hebrew Love Songs*) — Eric Whitacre (b. 1970)

Bomi Lee, *accompanist*
Nick Pappe, *tambourine*
Yun Sun Kim, *conductor*

Sanctus (*Missa Arirang*) — Cool-Jae Huh (b. 1965)

Na Rae Lee, *Chango*
Yun Sun Kim, *conductor*

O Magnum Mysterium — Kevin A. Memley (b. 1950)

Collegiate Chorale

Kent Hatteberg, *director*

Soprano I

Haley DeWitt
Lauren Dillman
Samantha Lilly
Emily Nash
Sarah Tubbesing
Kelly Welding
Sabrina Wellendorff
Kelli White

Soprano II

Jessica Banet
Lydia Cox
Virginia L. Henley
Rachel Hobbs
Emily Howes
Jessica Kastor
Erin Keesy+
Yun Sun Kim*
Angela Stephens*

Tenor I

Ricky Lynn Case II
Joshua Hein*
Ian M. Hooper
Cody Martin
Daniel Reed

Tenor II

Robert Carlson
Bradley Detro
Christopher R. Kent*+
Nick Peak
John Sida
GeoffreyWallace
Andrew Wheaton
Trevor Zwick

Alto I

Laura Campbell
Laura Elizabeth Davis
Erin Heckmann
Bomi Lee*+
Na-Rae Lee*
Claire Mosley
Katie A. Palmer
Holly Riggs
Emely Stratton

Alto II

Katie Allen
Sarah Barker
Melanie Brison
Ruthanne Fulton*
Vicky Lubbers
Carlisle Schoner*
Aryauna Stull
Amber Whittaker

Bass I

Marquese Carter
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas D. Gray
Jacob Hein
Kyungouk Ko*
Ethan James McCollum
Phillip Morgan
Kevin Oziminski

Bass II

Josh Brooks
Aaron Coomer
Jay Coughlon
Anders Davidsen
Tyler Dippold
Thomas Eastham
Austin Echols+
Nick Pappe
Mason Stewart

+section leader
**graduate student*

University of Louisville

University Chorus and Collegiate Chorale

Monday, October 18, 2010

Texts, Translations, and Notes

Tonight's concert by the University Chorus and Collegiate Chorale features several student conductors. Undergraduate music education major Nicholas Gray is one of several students competing in the ACDA National Conducting Competition. Kyungouk Ko and Yun Sun Kim are preparing recitals for presentation in November. Christopher Kent, Angela Stephens, and Bomi Lee will also conduct a work on the concert.

Selections by the University Chorus

Vox populi, vox Dei — Giedrius Svilainis

Lithuanian composer Giedrius Svilainis graduated in 1998 from the Lithuanian Academy of Music, where he studied choral conducting with Jurijus Kalcas and composition with Osvaldas Balakauskas. In 1994, he was awarded 3rd Prize at the Juozas Naujalis Contest for young choirmasters in Vilnius. In 1994 he became choirmaster of the *Vilnius* mixed choir and leader of the *Skroblas* mixed choir, and since 1996 has been a member of the *Jauna muzika* chamber choir, conducted by Vaclovas Augustinas. In 1994-97, he organized Young Composers' Days in Panevezys, and presently is one of the organizers of Youth Chamber Music Days in Druskininkai. In 2004 he became artistic leader of the State Song and Dance Ensemble *Lietuva.*

His works have been featured at numerous contemporary music festivals in Lithuania as well as international choral festivals in Rottenburg (1995), Salzburg (1997), Rome (2002), and the J.S. Bach and B. Bartók Festival (Italy, 2000). Probably the most important part of the composer's oeuvre comprises sacred choral works that have been performed by numerous choirs from Lithuania and abroad. The Collegiate Chorale has performed some of his works at the New Music Festival.

Vox populi, vox Dei, an unpublished work for SATB choir, opens with a *fortissimo* fanfare-like passage in B-flat major. The basses then introduce a *marcato* ostinato, followed by the tenors with a rhythmically contrasting theme. The women enter together with syncopated rhythms, then all voices unite at the text *Ubi concordia* (Where there is unity). The music of the opening fanfare returns to conclude this high energy work.

Vox populi, vox Dei.	*The voice of the people is the voice of God.*
Homo homini amicus est.	*Man is a friend to man.*
Ubi concordia ibi victoria.	*Where there is unity, there is victory.*

Domine, ad adjuvandum me festina — Padre Giovanni Battista Martini

Giovanni Martini was a brilliant composer of music and writer about music. He was a prolific composer, mostly of sacred music, but he was more widely known as a great teacher of counterpoint and composition. Among his pupils were J.S. Bach, Gluck, and Mozart.

Domine, Ad Aduvandum me festina is a motet for SATB soli, choir, string orchestra, and organ or piano. This piece is in a large binary form. It opens with a majestic introduction, followed by alternating chorus and soli sections. The second half of the work is devoted to a fugue, with subject and countersubject appearing in tandem throughout as Martini moves between the tonal centers of B minor and F# minor. A brief Alleluia brings the work to a close.

Domine, ad adjuvandum me festina.	*Lord, My God, make haste to help me.*
Gloria Patri, et filio,	*Glory be to the Father, and to the Son,*
et Spiritui Sancto.	*and to the Holy Spirit.*
Sicut erat in principio,	*As it was in the beginning,*
et nunc et semper,	*is now and ever shall be,*
et in saecula, saeculorum, Amen. Alleluia!	*world without end, Amen. Alleluia!*

Sicut locutus est (Magnificat in D)

Johann Sebastian Bach

Bach moved from Cöthen to Leipzig in 1723, where he took the position of *Kantor* at the Thomaskirche. For Christmas services he composed the Magnificat BWV 243a, as well as Cantata 63 and perhaps the Sanctus in D major, BWV 238. The Magnificat was originally composed in the key of E-flat, but Bach transposed it to the festive key of D major (the version best known today) and made a few minor revisions some years later. *Sicut locutus est* is the eleventh movement in the twelve-movement work. It is a five-voice fugue accompanied by continuo instruments.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

As it was spoken to our fathers,
Abraham and his seed for ever.
Luke 1:54

Two choruses from *Elijah*

1. Help, Lord
2. Lord, bow thine ear

Felix Mendelssohn

In 1846 Felix Mendelssohn was commissioned by the directors of the Birmingham Festival to compose and conduct a new oratorio. Mendelssohn had been working on *Elijah* for some time, and the Birmingham Festival afforded him the opportunity to take the project up again. Although Mendelssohn spoke English fluently, he enlisted the help of his English friend William Bartholomew to prepare the English translation of the work for the festival. The score was completed in mid-August of 1846, just in time for Mendelssohn to conduct the première on August 26. *Elijah* was an instant success and quickly took its place alongside *Messiah* and *The Creation* as one of the great oratorios.

Help, Lord and *Lord, bow thine ear* are the first two choruses of Elijah, following the opening prophecy by Elijah that "There shall not be dew nor rain these years" and the orchestral overture. In *Help, Lord*, the chorus cries out for divine help in providing food and water. In the last part of the movement, each of the choral voices pleads for relief from the drought in a recitative-like style, leading directly into *Lord, bow thine ear*, set as a duet for soprano and alto accompanied by iterations from the chorus for the Lord to hear their petition.

Help, Lord

Help, Lord! Wilt thou quite destroy us?
The harvest now is over, the summer days are gone:
And yet no power cometh to help us,

Will then the Lord be no more God in Zion?

The deep affords no water, and the rivers are exhausted!
The suckling's tongue now cleaveth for thirst to his mouth;
The infant children ask for bread,
and there is no one breaketh it to feed them!

Lord, bow thine ear

Lord, bow thine ear to our prayer.

Zion spreadeth her hands for aid; and there is neither help nor comfort.

Sing We At Pleasure

Thomas Weelkes

Thomas Weelkes, organist at Winchester Cathedral and later at Chichester Cathedral, composed a considerable amount of church music and instrumental works, but is remembered as one of the great English madrigalists of the Elizabethan period. His works were known for their imaginative brilliance, contrapuntal inventiveness, and rhythmic vitality. *Sing We At Pleasure* is a five-voice madrigal from his *Balletts and Madrigals to Five Voyces, with One to 6. Voyces*, published in 1598. It displays lively canonic treatment of the voice parts with brief passages of homophonic writing, along with the usual *Fa la la* refrain.

Sing we at pleasure
content is our treasure.
Fa la la.

Sweet love shall keep the ground,
whilst we his praises sound;
All shepherds in a ring
shall dancing ever sing.
Fa la la.

Dirait-on (*Les Chansons des Roses*) **Morten Lauridsen**

Morten Lauridsen, composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001 and professor of composition at the University of Southern California Thornton School of Music, has become a very popular American composer whose works are performed widely. In 2006, he was named an "American Choral Master" by the National Endowment for the Arts. In 2007, he was the recipient of the National Medal of Arts from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." The National Medal of Arts is the highest award given to artists and arts patrons by the United States government. In speaking of Lauridsen's sacred works in his book, *Choral Music in the Twentieth Century*, musicologist and conductor Nick Strimple describes Lauridsen as "the only American composer in history who can be called a mystic, [whose] probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered..."

Lauridsen chose the five poems for this song cycle from the 400 poems which German poet Rainer Maria Rilke wrote in French during the last two years of his life (1924-26). The final piece of the cycle, *Dirait-on*, was composed in 1993. Its beautiful and sensuous melody is repeated continually in this piece; however, ideas such as polyphony, echoing, and lots of tempo rubato give this piece its charm.

Dirait-on

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
Se caresse, dirait-on.
Se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.

One Would Say

Abandon surrounded by abandon,
Tenderness touching tenderness...
It is your inner self which without ceasing
Self-caresses, one would say
This caresses in itself,
In its own limpid reflection.
Thus you fulfill the theme
Of Narcissus complete.

Quick! We have but a second **Charles Villiers Stanford**

Quick! We have but a second is a short English part song arranged by Charles Villiers Stanford. Poet Thomas Moore composed the original tune. The music creates a joyous, happy mood generated by the light-hearted character of the text set to 9/8 meter. The text suggests how we should enjoy our moment in our life.

Quick! We have but a second,
Fill round the cup while you may:
For Time, the churl, hath beckoned,
And we must away, away!
Grasp the pleasure that's flying
For Oh! not Orpheus' strain
Could keep sweet hours from dying
Or charm them to life again.
Then quick! We have but a second,
fill round the cup while you may,
For Time, the churl, hath beckoned,
And we must away, away!

See the glass how it flushes,
Like some young Hebe's lip,
And half meets thine, and blushes
That thou should'st delay to sip
Shame, oh shame unto thee
If e'er thou see that day
When a cup or lip shall woo thee,
And turn untouched away.
Then quick! we have but a second,
Fill round the cup while you may,
For Time, the churl, hath beckoned,
And we must away, away!

Selections by the Collegiate Chorale

Awake the Harp (from *The Creation*) — Joseph Haydn

During his two visits to London in the early and mid 1770s, Joseph Haydn was witness to the English oratorio phenomenon that began with the works of George Frideric Handel decades earlier. Inspired by this music and its widespread popularity, Haydn turned to the oratorio as a new compositional output. Between 1796 and 1798, he worked feverishly on *The Creation*, which became one of his most famous works during his lifetime and long after his death. This three-part oratorio, set in both English and German, narrates the six-day creation of the world and its celebration by the angels, followed by the story of Adam and Eve.

Haydn's admiration of Handel and his interest in emulating him becomes clear in *Awake the Harp*. The opening recitative calls upon the choir to invoke music itself, which inevitably is followed by homophonic outbursts of excited cries for musical resurrection. This is quickly followed by a lively baroque-like fugue which celebrates the 'stately dress' in which both the Earth and heaven are now clothed.

Awake the harp, the lyre awake,
and let your joyful song resound.
Rejoice in the Lord, the mighty God
for He both heaven and earth
has clothed in stately dress.

I Am Not Yours — Z. Randall Stroope

Z. Randall Stroope is Director of Choral and Vocal Studies at Oklahoma State University. A native of Albuquerque, New Mexico, he holds a master's degree in vocal performance from the University of Colorado in Boulder and the doctorate in conducting from Arizona State University. He is one of the most active choral conductors and composers working today, with recent conducting engagements at the American School in Singapore, Canterbury Cathedral (England), Salzburger Dom (Austria), Kennedy Center for the Performing Arts (Washington, D.C.), Vancouver Symphony (British Columbia), and three performances at the Vatican in the past two years. He also is Artistic Director for summer international choral festivals in Berlin, Germany and Rome, Italy. In the United States, Dr. Stroope has conducted 35 all-state choirs (Kentucky, New Hampshire and Delaware in 2011), and does many clinics a year for professional choirs, universities, and state music organizations across the country. He has 95 published works with Alliance, Walton, Colla Voce, and MorningStar and Heritage Music Press.

This setting of the work portrays the intimacy and longing of a life that is searching for an elusive completeness and total connection to another being. One voice begins the work, and seems steadfast in its plight (single tone), even though surrounded by many other voices. Eventually, the inherent gentle caressing of the lines portray one overcome with emotion ("O plunge me deep in love – put out my senses. . ."), and a full, confident sonority rises up in an unrestrained outburst. But the single voice leads away, remaining "lost as a candle, lost as a light". . . but not lost in the person of whom they dream.

note by the composer

I am not yours, not lost in you,
Not lost, although I long to be
Lost as a candle lit at noon,
Lost as a snowflake in the sea.

You love me, and I find you still
A spirit beautiful and bright,
Yet I am I, who long to be
Lost as a light is lost in light.

Oh plunge me deep in love -- put out
My senses, leave me deaf and blind,
Swept by the tempest of your love,
A taper in a rushing wind.

Sara Teasdale

Super flumina Babylonis

Tomás Luis de Victoria

Tomás Luis de Victoria is one of the most important Spanish composers of the late Renaissance period. To prepare himself for entry into priesthood, he went to Rome, where he may have studied with Palestrina. He is one of the masters of contrapuntal style and solid homophony structure with expressive word-painting skills. The Psalm 137 text is sorrowful, but Victoria's setting, with its beautiful lines set antiphonally between the two choirs, is more optimistic. Victoria's word-painting skill is evident throughout the motet. The balance of contrapuntal and homophonic writing helps us understand the mood of Victoria's setting of the text.

Super flumina Babylonis,
illic sedimus et flevimus,
cum recordaremur tui, Sion.

In salicibus in medio ejus
suspendimus organa nostra;

quia illic interrogaverunt nos,
qui captivos duxerunt nos,
verba cantionum; et qui abduxerunt nos:
Hymnum cantate nobis de canticis Sion.

Quomodo cantabimus canticum Domini
in terra aliena?

By the streams of Babylon
we sat down and we wept
when we remembered you, O Zion.

Among the willows on its banks
we hung our harps;

for there they who have taken us captive
asked us the words of our songs;
they who had wasted us said:
Sing a hymn for us from the songs of Zion.

How shall we sing the Lord's song
in a strange land?

Ps. 137:1-4

Nunc dimittis

Arvo Pärt

Arvo Pärt is one of the leading composers of sacred music in the 21st century. He was born in Estonia and now lives in Berlin. He studied music at the Tallinn Conservatory, where his composition teacher was Professor Heino Eller. In 1976, he turned his compositional skills from *twelve-tone* serial techniques to *tintinnabuli*, Latin for "little bells." His distinctive style of composition dating from 1976 has its roots in *minimalism*.

Nunc dimittis, based on the text from Luke 2:29-32, was composed in 2001 for the Edinburgh Festival. Here, as in many of his post-1976 works, Pärt composes music that uses small changes to create a big impact. In the beginning, there is a connection of time and timelessness expressed by using the interval of a perfect 5th in long note values between the voice parts. In the soprano and alto voices, the music gives contrasting emotions – one of purity and one of mental struggle. Those melodic lines have their influence from early music.

Pärt sets *Nunc dimittis* in C# minor, with occasional shifts to C# major at poignant moments. This simple change is crucial for his expressive way of setting an emotional change to match the text. In the last part of the work, he uses perfect intervals of 4^{ths}, 5^{ths}, and octaves to allow us to listen to the resonance and space which is combined with melodic voice.

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum,
Quod parasti ante faciem
omnium populorum,
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Lord, let thy servant now depart in peace,
O Lord, according to thy word.
For my eyes have seen thy salvation,
Which thou hast prepared
before the face of all peoples,
A light as revelation to the Gentiles,
and a glory of thy people Israel.

Luke 8:29-32

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum. Amen.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning,
is now, and ever shall be,
world without end. Amen.

Gloria Patri

When David Heard

Thomas Tomkins

Tomkins is referred to as 'the last of the great Elizabethans.' His most famous composition, *When David Heard*, is a masterpiece of expressive writing for five parts *a cappella* and is set in the key of C minor.

The text is from II Samuel 18:33. This piece describes the reaction of King David on hearing that his son, Absalom, had been killed in battle. Although in C minor, there is a strong hinting at the parallel major throughout. Use of these mixed modes such as minor and major create a mood of unrest and torment that may well be felt by a grieving father such as David. In the middle section, Tomkins uses shorter values and dotted rhythms to add a more frantic and emphatic feeling to the grief of David. After the unstable polyphony, we hear a calm and stable feeling in C major at the end.

When David heard that Absalom was slain,
He went up to his chamber over the gate,
And wept, and thus he said:
'O my son Absalom,
would God I had died for thee,
O Absalom, my son.'

II Samuel 18:33

Kalá kallá (from *Five Hebrew Love Songs*)

Eric Whitacre

Eric Whitacre received his M.M. in composition from the Juilliard School of Music, where he studied with John Corigliano and David Diamond. He has quickly become a much commissioned, published, and performed choral and symphonic composer, as well as an accomplished conductor and clinician. He has received composition awards from ASCAP, the Barlow International Foundation, and the American Composers Forum. For his composition *Cloudburst* he received first prize in the American Choral Directors Association's "Composers of the Future" competition.

His *Five Hebrew Love Songs* are poignant settings of original poetry written by Hila Plitmann, the composer's wife. The poetry depicts transient romantic images and deeper interpersonal connections between two people. About the songs, Whitacre explains:

> "I asked Hila (who was born and raised in Jerusalem) to write me a few 'postcards' in her native tongue, and a few days later she presented me with these exquisite and delicate Hebrew poems. I set them while we vacationed in a small skiing village in the Swiss Alps, and we performed them for the first time a week later in Speyer. Each of the songs captures a moment that Hila and I shared together. *Kala kalla* (which means 'light bride') was a pun I came up with when she was first teaching me Hebrew."

Kalá kallá, the second of the *Five Hebrew Love Songs*, is composed for tambourine, violin and piano. The melody and ornamentation allude to idioms of Hebrew folk music, especially the melody in the men's parts. This melody, which has a slow tempo, is contrasted by the women's rhythmic melody in fast tempo.

Kalá kallá
Kulá sheli.
U'vekalút
Tishák hí lí!

Light bride
She is all mine,
And lightly
She will kiss me!

Sanctus (from *Missa Arirang*)

Cool-Jae Huh

Korean composer Cool-Jae Huh graduated from the Department of Korean Music at Seoul National University, then obtained his master's degree in Korean Traditional Music Composition from the graduate school of the same University. He is famous for works based on Korean folk tunes or traditional rhythms. *Missa Arirang*, composed in 2002, makes use of Korean folk songs from several areas of Korea, and harmonizes the oriental and western music. The main themes are *Jindo Arirang* and *Milyang Arirang*. This piece expresses Korean folk melody and mood by using a *Buk* or *Chango*, a traditional instrument of Korea. *Missa Arirang* is not used for a real mass service; however, the composer uses the original Latin text of the mass.

The *Sanctus*, the fourth movement of *Missa Arirang*, is a powerful and rhythmic movement in 6/8 meter with many meter changes. The effective use of rests in the *Hosanna* section makes this piece more lively and active. The changes of rhythm and melody in a mostly homophonic texture make the piece interesting.

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

O Magnum Mysterium (2010)

Kevin A. Memley

Kevin Memley, an accomplished pianist and composer, is an instructor of Music Theory and Technology at Clovis East High School in California. He directs the Kingsburg Community Church choir and accompanies several groups in the San Joaquin Valley. He has studied privately under Paulette DeLorto, Rhonda Fleming, Jesse Whittington, and Dan and Heather Bishop. His unique blend of contemporary harmonies and intricate rhythms provide an unmistakable experience for both performer and audience. Memley has a wealth of choral literature varying from festival music to vocal jazz to church music. He has also composed for orchestra, solo piano, flute, and brass ensembles. In addition he has written scores for feature films including *Final Encounter* (performed by Chapman University, Dr. William Hall) and *Daim Duab*, a film in Hmong.

The composer writes about O Magnum Mysterium:

> It is my greatest hope as you perform this setting of *O Magnum Mysterium* that you experience my understanding of the indescribable mystery of the birth of Jesus Christ; that you may achieve a deeper understanding and reverence for its meaning to humanity and to ourselves. There should be a sense of wonder and mystery kept throughout the work until the *Alleluia* section, the culmination of gratitude and the ultimate expression of the text.

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!

Beata Virgo,
cujus viscera meruerunt
portare Dominum Christum.
Alleluia!

O great mystery,
and wondrous sacrament,
that animals should see the newborn Lord
lying in a manger!

Blessed is the Virgin
whose womb was worthy
to bear the Lord Jesus Christ.
Alleluia!

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presents

University Jazz Ensemble II

Jerry Tolson, ***director***

Stacey Nash, ***graduate teaching assistant***

Tuesday Evening
October 19, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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JAZZ ENSEMBLE II PERSONNEL

SAXOPHONES

Ashley Miller, Alto	Columbus, IN
Dan Gomby, Alto	West Hartford, CT
Joe Hanna, Tenor	Taylor Mill, KY
Chris Clark, Tenor	Louisville, KY
Graves Lee, Baritone	Louisville, KY

TRUMPETS

Jesse McBee	Louisville, KY
Russell Wittenbrook	Gilroy, CA
Kris Lewis	Taylor Mill, KY

TROMBONES

Zach Marley	Prospect, KY
Stacey Nash	Abilene, TX
Chris Grzech	Lexington, KY

RHYTHM

Alfredo Moura, *piano*	Alquerubim, Portugal
Alim Nastaev, *guitar*	Moscow, Russia
Shawn Knabel, *guitar*	Louisville, KY
Pablo Souza, *bass*	Belo Horizonte, Brazil
Austin Skarshaug, *drums*	Ames, IA

VOCALS

Bryan Edmonds	Louisville, KY

PROGRAM

Shiny Stockings (1955)	Frank Foster (b. 1928) Arr. by Greg Yasinitsky
Maiden Voyage (1965)	Herbie Hancock (b. 1940) Arr. by Erik Morales
Straighten Up and Fly Right (1944)	Nat King Cole & Irving Mills (1917-1965)(1894-1985) Arr. by Jerry Tolson
Impressions (1961)	John Coltrane (1926-1967) Arr. by Mike Tomaro
Fiesta Bahia	Victor Lopez
Crazeology	Benny Harris (1919-1975) Arr. by Mike Tomaro
Count Bubba	Gordon Goodwin (b. 1954) Arr. by Paul Murtha
Oleo (1954)	Sonny Rollins (b. 1930) Arr. by Mike Crotty
Night and Day (1932)	Cole Porter (1891-1964) Arr. by Jerry Tolson
Steamsville	Mark Taylor
Carneval Del Sol	Dean Sorenson (b. 1963)

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The Louisville Jazz Society
Jamey Aebersold Jazz
91.9 WFPK

Duet:
Louisville Public Media
Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Ensemble:
Carmichael's Bookstore
Fish House
Guitar Emporium
Magnetic Tape Center
Musician's Local 11-637

Trio:
Eyedia
Jack Fry's
Ken Towery
Memetech
Mike Tracy
Miles Ahead Music
TNT Recording
Vision Works

Combo:
Marty Kasdan

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University of Louisville
School of Music
Comstock Recital Hall
October 21, 2010
3:00 pm

CONVOCATION

Fantasie — Gabriel Faure (1845-1924)

Lauren Cannady, flute
Adrienne Fontenot, piano

Sketches for Friends
II. Lobster Tale — Brian Head (b. 1969)

Parker Seinta, guitar

Serenade of the Unicorn
IV. Having a Grand Time
(With some Scythian Centaurs) — Einojuhani Rautaraara (b. 1928)

Joey Crane, guitar

Ethnic Explosion
"Four for Four"
Son — Jorge Montilla (b. 1970)

Robert Acosta and Samantha Jo Holman, Bb clarinets
Dylan Lloyd, Eb clarinet; Alex Ravitz, bass clarinet

Quartet No. 1 — Cambron Little

Josh Warren, soprano saxophone; Leah Fowler, alto saxophone
Ryan Alexa, tenor saxophone; Cambron Little, baritone saxophone

Guest Speaker : Chris Berntsen – Hearing Studies and Musicians

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presents

Snooky Young & Clay Jenkins

with the

Faculty Jazz Ensemble

and

University Jazz Ensemble I

John La Barbera, *director*

Guest Artists Recital

Thursday Evening
October 21, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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JAZZ ENSEMBLE I PERSONNEL

SAXOPHONES

Ryan L Sanders	Cumming, GA
Graeme D Gardiner	Lexington, KY
Chris Clark	Charleston, WV
Jonathan Hogan	Cincinnati, OH
Shane Porter	Niskayuna, NY

TRUMPETS

Russell Wittenbrook	San Jose, CA
Nick Kaizer	Ames, IA
Jesse McBee	Elkins, WV
Kris Lewis	Taylor Mill, KY

TROMBONES

Mike Smith	La Grange, KY
Steve McCallum	Cooperstown, NY
Chris Grzech	St. Louis, MO
Stacey Nash	Abilene, TX

RHYTHM

John Arstingstall, *guitar*	Covington, KY
Noah Barker, *piano*	Jeffersonville, NY
Amy Hutts, *bass*	Terre Haute, IN
Zack Kennedy, *drums*	Cincinnati, OH

PROGRAM

Tunes with the Faculty Jazz Ensemble will be announced from the stage.

Faculty Jazz Ensemble
Jim Connerley, *piano*
Luke McIntosh, *bass*
Jason Tiemann, *drums*

Air Mail Special	Benny Goodman (1909-1986) Charlie Christian (1916-1942) Jimmy Mundy (1907-1983) Arr. Tommy Newsom
Woddy 'N You	Dizzy Gillespie (1917-1993) Arr. Earl MacDonald
Moontrane	Woody Shaw (1944-1989) Arr. John La Barbera
Jana's Song	Earl MacDonald (b. 1970)
My Funny Valentine	Richard Rodgers (1902-1979) Lorenz Hart (1895-1943) Arr. John La Barbera
Yours Or Mine Or Blues	Pat La Barbera (b. 1944) Arr. John La Barbera
Cloth Of Silver	John La Barbera (b.1945)

Jazz Ensemble I
John La Barbera, *director*

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Soloist:

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Duet:

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Carmichael's Bookstore
Fish House
Guitar Emporium
Louisville Urban League
Magnetic Tape Center
Musician's Local 11-637
Seabreeze Jazz

Trio:

Doo Wop Shop
Eyedia
Highland Chiropractic
Jack Fry's
Ken Towery
Memetech
Mike Tracy
Miles Ahead Music
Music Go Round
Old Town Wine & Spirits
Steilberg String Instruments
TNT Recording
Vintage Piano Works
Vision Works

Combo:

Marty Kasdan

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PROGRAM

...stuck... (2006)

Jason Palamara
(b. 1977)

Nick Blain & Rene Orth, *pianos*

Somber (2010)

Jaephus N. Craig
(b. 1987)

Gabe Wartman, *trumpet*

Nocturnal (2010)
I. Night Terror
II. Reverie
III. Insomnia
IV. Sleep Paralysis

Derrick Anderson
(b. 1990)

Jay Coughlon, *piano*

Things for Strings (2010)

Joey Crane
(b. 1987)

Timothy Eshing & Jason Palamara, *violins*
Nick Blain, *viola*
Joey Crane, *cello*

PROGRAM NOTES
(written by the composers)

...stuck... - Jason Palamara

In 2006 I found myself (for various reasons) disillusioned with just about everything I had composed previously. I decided to put myself in a musical box to see if I could work my way back out. Thusly, before beginning the composition process, I decided to limit myself to just one time signature, one idiom, one theme, one instrument, etc... Around the same time I found I was walking around with an incessantly catchy melodic motive repeating in my head, as if I was listening to a CD that was stuck. These motives appear at times to composers, arriving by divine intervention. I believe when you are fortunate enough to hear one, you must drop what you are doing and listen. *...stuck...* was born out of a desire to explore that one motive and see if I could unpack all of the sonic treasures hidden inside.

Jason Palamara was born and raised in rural NJ, with brief stints in Chicago & Ohio; is currently residing in Kentucky; but he hails from Indianapolis, IN. He has studied composition with Michael Schelle, Frank Felice, Krzysztof Wolek, and Steve Rouse. Currently he is working on his Master's degree at the University of Louisville, where he is also a Graduate Teaching Assistant in Theory. Mr. Palamara's chief musical influences are Pierre Boulez, John Cage and his beagle, Spunky.

Somber - Jaephus N. Craig

It was a solemn summer day in 2009. All I had was my trumpet, a handful of musical ideas, and nothing to do. What I lacked that day was the patience to actually write those ideas out. Hence, a microphone was set up so that I could record myself improvising. The result of that improvisation is this piece. Roughly 95% of what has been written is exactly what was recorded that day. Only minor alterations have been made. The piece is full of bold, emotional gestures and loud proclamations at unexpected moments for an added excitement. It contains lip bends, timbral trills, and notes that extend below the normal trumpet range to lend a wobbly, almost unstable foundation. Those shaky elements come with a purpose. If one is in a somber frame of mind, it is not farfetched for him or her to feel unsteady, no?

Jaephus N. Craig is a senior studying composition with Dr. Steve Rouse and trumpet with Dr. Herbert Koerselman.

Nocturnal - Derrick Anderson

I have often felt in my writing that I had to somehow separate those types of music that appeal to my heart from those that appeal to my mind. Nocturnal is a set of four twelve-tone serial pieces written for solo piano that are my first attempt at bridging that gap by taking something that appeals to my mind and twisting it so that the end result appeals to my heart. The first movement, *Night Terror,* is a mildly amusing portrayal of a nightmare. *Reverie,* the second movement, is full of lyrical lines that directly contrast the earlier nightmare. *Insomnia* starts out calm and eventually gains intensity as the would-be-sleeper grows more and more frustrated at their lack of a good night's sleep. The final movement, *Sleep Paralysis,* is the most exciting of the group, suggesting the feeling of terror that comes with waking up and being unable to move.

Derrick Anderson is the son of Paul and Ellen Anderson and a junior music composition major at the University of Louisville. He graduated from St. Mary High School in Paducah, Kentucky in May of 2008. In High School he studied music under Douglas Van Fleet and piano under Melissa Heath, both operating in the Paducah area. In the summer of 2007, he attended the Governor's Scholars Program at Morehead State University in Eastern Kentucky. He has played the piano for nine years and has been teaching himself guitar for about six. Outside of music, he enjoys science-fiction, video games, and dry humor.

Things for Strings - Joey Crane

Things for Strings contains things for strings. It does not contain no things for strings, but neither does it contain all things for strings. It contains some things for strings. The things for strings contained within *Things for Strings* are interesting things. The things for strings not contained within *Things for Strings* are much less interesting things. *Things for Strings* was composed specifically for Timothy Eshing, Jason Palamara, and Nick Blain.

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Composer Workshop
with
Daron Hagen

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Master Class
Sunday October 24, 2010 7:00 p.m.
Bird Hall
University of Louisville School of Music

from Echo's Song

Never Pain to Tell Thy Love (William Blake) — Sarah Tubbesing

I Am Not Yours (Sara Teasdale) — Lydia Cox

A Dream Within A Dream (Edgar AllenPoe) — Bethany Stiles

Echo's Song (Ben Johnson) — Emily Howes

Why Did You Go? (e.e. cummings)
Since You Went Away (Shu Ch'i-siang) — Jessica Banet

Look down, Fair Moon (Walt Whitman)
The Mild Mother (Anonymous 16th century) — Sarah Barker
David George, piano

from Muldoon Songs

Holy Thursday (Paul Muldoon) — Mason Stewart
Austin Echols, piano

from the Opera Bandanna

Mona's Prayer (Paul Muldoon) — Jasmine Davis
David George, piano

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KMTA COMPOSERS CONCERT

Sunday, October 24, 2010
University of Louisville
Comstock Hall; 8:00 pm

SONATA (1998) — Charles W. Smith (b. 1936)
- I. Moderately fast
- II. Slowly
- III. Fast and playfully

Samuel Williams, flute; Janet Bass Smith, piano

Sonata for Piano (2005) — Tim Polashek (b. 1972)
- Movement I
- Movement II
- Movement III

Denine LeBlanc, piano

Blues Trio (2008) — Thomas Couvillon (b. 1967)

Meg Saunders, violin; Nathan Jasinski, cello ; Nathan Stites, piano

Rain Songs (1992) — Larry Barnes (b. 1950)
1. Misterioso
2. Allegro misterioso

Merrilee Elliott, flute; Larry Barnes, keyboard

O Magnum Mysterium (2000/06) — Richard Burchard (1960)
Creator Alme Siderum (1998/2000)

The Louisville Vocal Project
Soprano: Jessica Mills, Sarah Nettleton, Mary Redden
Alto: Kathleen Conte, Madeline Krueger
Tenor: Dan Box, Aaron Lundy, Tim Mast
Baritone: Richard Burchard, Barton Mattingly
Bass: Alexander Redden

INTERMISSION

Van Gogh's Flowers (2008), five songs on poems by Marjorie Agosín — Marc Satterwhite (b. 1954)
- II. Garden
- IV. Iris
- V. Poppies

Daniel Weeks, tenor; Bruce Heim, horn; Naomi Oliphant, piano

The 2010 commissioned work, funded by
Kentucky Music Teachers Association and MTNA

Sonata for Viola and Piano, Op. 10 (2010) — Richard Crosby (b. 1957)
- I. Allegro
- II. Andante
- III. Vivace

Jeremy Mulholland, viola; Richard Crosby, piano

Composer and Performer Bios and Program Notes

Charles (Chuck) Smith taught in public schools and universities for forty-four years. Since 2002 he has been Professor Emeritus at Western Kentucky University and Composer-in-Residence for Orchestra Kentucky in Bowling Green. He has had a distinguished career as composer, author, conductor, and professional flutist. As an editor of 17th- and 18th-century works, he has done several historical editions of music by Hotteterre, Lully, Quantz and Véjvanovsky, all published by Music Rara in France. Dr. Smith has received consecutive ASCAPlus Awards since 1995 for performances of his compositions throughout the United States, Europe, and Japan.

Sonata was composed during early spring of 1998. Two weeks later, Charles and his wife, Janet, performed it on a month-long tour of the U.S. and Europe. The intent was to create a melodic-harmonic-rhythmic fabric that might capture the listeners' attention while offering some technical challenges for the performers. It is dedicated to Frances Blaisdell, considered the first woman flutist of note in the United States, and the one who led the way for other female flutists. Charles studied with her while a graduate student at New York University. Ms. Blaisdell, a graduate of The Juilliard School of Music, performed for a time in the New York Philharmonic next to her teacher, Georges Barrère, and later was principal flute in the New York City Center Ballet and Radio City Music Hall. In 1973 she moved to California where she taught flute for thirty-five years next to her daughter, Alexandra, at Stanford University. She died in March 2009 at age 97.

Janet Bass Smith holds the Doctor of Musical Arts in piano performance from the University of Missouri, Kansas City, Conservatory of Music and has served on several college and university faculties. She currently maintains an independent piano studio of thirty-two students in Bowling Green and continues to perform throughout the United States. She has played throughout Europe, and in 2003 performed a piano concerto with an orchestra in St. Petersburg, Russia. She has served as principal keyboardist (2000-2006) and marketing chair (2002-2009) for the Bowling Green Chamber Orchestra (now Orchestra Kentucky). A church organist, amateur cellist, avid caver, prize-winning oil painter and poet, she has been a seasonal park ranger at Mammoth Cave National Park since 1993.

Samuel Williams graduated from Greenwood High School in Bowling Green last May, having studied flute with Jessica Carmichael for two years, then with Charles Smith for five. During those years, he achieved Distinguished Ratings in District Three Solo & Small Ensemble Festivals. Last year he was named State winner in the MTNA Woodwind Competition and was principal flute in the Curb Symphony (youth orchestra) in Nashville. He is now a first-year student at the University of Louisville, where he studies flute with Dr. Kathy Karr.

Timothy Polashek, Assistant Professor of Music and Music Technology Program Coordinator at Transylvania University, writes in a variety of media and styles, including vocal, instrumental, electro-acoustic music, text/sound compositions, and interactive performance systems. Polashek's music has been performed in Hong Kong, Brazil, Moscow, and other European countries. His work can be found on "Wood and Wire," published by Albany Records, and The Electric Music Collective's albums "Incandescence" and "Defiant." Polashek earned his D.M.A. in Composition from Columbia University, an MA in Electro-Acoustic Music from Dartmouth College, and a BA in Music from Grinnell College.

In **Sonata for Piano,** I bring together my continuing love of complex rhythmic syncopations and contrapuntal writing with the bright colors and dissonances of jazz harmony, melodic modes, and shifting chordal voicings within the piano's various registers. The harmonic constructions of these works, however, are not based in standard jazz chord progressions, but instead range from simple tonal and modal progressions to predominately free atonality. Aesthetically, I view this work as a modern classical composition, but spoken at times in the dialect and emotion of jazz. The first movement is a modified rondo form with a fast tempo, consisting of transitional sections and constant motivic development. The second movement contrasts the first with its slower tempo and meditative quality; it is generally through-composed, although the opening theme appears at the end of the movement. The final movement is in sonata form with a fast tempo.

Denine LeBlanc, a long-time music educator and performer, is instructor of piano in the University of Louisville School of Music Community Music Program and teacher of Arts and Humanities at the city's Coleridge-Taylor Montessori School. She has released two Compact Discs, "The Sun Shines Bright" and "Weep no More," which feature original piano music by Kentucky composers, a project very dear to the heart. This past summer, Dr. LeBlanc toured France, Germany, and Italy, playing traditional and new music concerts, including a program for the soldiers and their families at the American Army base, Rose Barracks in Vilseck Germany. Her son, Pfc Adrian Adams was in the audience at this recital, which proved to be one of the most significant performances of her life.

Thomas Couvillon is currently an Assistant Professor at Eastern Kentucky University, where he serves as coordinator of music theory and composition studies. His works have been performed in venues throughout the South and Southwest, including the Music Nouvelle Festival, the High Voltage Electro-Acoustic Music Festival, the Festival of New Music at Louisiana State University, and at regional meetings of the Society of Composers and the National Association of Composers (USA). His composition *Blues Trio* will be performed at the national conference of the Society of Composers this November. Dr. Couvillon's publications include music for *Where the River Bends*, a Kentucky Educational Television documentary, and *Aria for Orchestra*, which will be released commercially as a part of the Masterworks of the New Era CD series. Dr. Couvillon holds the Ph. D. degree in composition and music theory from Louisiana State University and has been named the Kentucky Music Teachers Association 2011 Commissioned Composer.

Blues Trio is a work that explores the grey area that lies between popular and art music. It combines sonorities and idioms drawn from popular music with the instrumentation and compositional techniques of modern art music. Shifting meters and a brief "blue fugue" contribute to the slightly whimsical character of the work.

Nathan Jasinski, Assistant Professor of Cello at Eastern Kentucky University, enjoys a diverse career of teaching and performing. Recent solo recital venues include Innsbruck, Austria, Geisa, Gemany, Utah, and cities throughout Kentucky and Tennessee. As a member of Eero Trio (clarinet, cello, and piano), he has commissioned several new works and performed throughout the United States. Dr. Jasinski received his B.M from Brigham Young University, a M.M. from Arizona State University, and a D.M.A. in cello performance from the University of Michigan.

Meg Saunders, violinist, is on the faculty of Eastern Kentucky University and Centre College. She is a member of the Lexington Philharmonic, serves as concertmaster of the Lexington Bach Consort, and is a violinist in the Wintergreen (VA) Festival Orchestra. Ms. Saunders also enjoys collaborating with colleagues for chamber music performances and solo recitals.

Nathan Stites received his M.M. in piano performance from Indiana University Jacobs School of Music in 2009 and is currently an instructor of piano and faculty accompanist at Eastern Kentucky University.

Larry Barnes, Professor of Music and Bingham Fellow for Excellence in Teaching at Transylvania University, is active as a composer and pianist. All of his music since 1986 has been composed on commission for Marilyn Mason, Arthur Ephross, Skip Gray, Cincinnati Composers' Guild, Kentucky Music Teachers' Association, Sine Nomine Singers, Jefferson Duo, Bizet Trio, Quadrant Ensemble, Lexington Guitar Trio, and many others. He is the recipient of a NEA Composer Fellowship, two Kentucky Arts Council awards, and 29 ASCAP Awards. His music is published by Southern, Brazinmusicanta, and SEE-SAW Music Corporations. In 2006 his *Toccata-Act of War* was chosen by the Society of Composers, Inc. for a concert tour and recording on Capstone Records. In 2008 he composed the original score for the film *Euphoria*, which took the Gold Award for Documentary at the Houston Film Festival. In August 2010 he served as the Kentucky/Ecuador Partners Musician of the Year, presenting lectures, workshops and concerts of his music in four Ecuadorian cities.

Rain Songs was commissioned by the city of Lexington, Kentucky in 1992 for the Jefferson Duo (Merrilee Elliott, flute and Arlene Rector, harp). The four movements are set in a slow-fast-slow-fast pattern, the first and third for alto flute. They were inspired by the sound of the Peruvian rain stick, which the harpist plays as accompaniment to a slowly unwinding melody in the first movement. The second movement is the "scherzo" of the set, its tense mood created by quiet eighth-note patterns that suddenly explode into brief moments of passion, only releasing this subdued intensity with the last notes.

Merrilee Elliott, a native Kentuckian, enjoys a varied career as flutist. In high demand as soloist and chamber musician, she also performs as Second Flutist and Associate Principle Flutist in the Lexington Philharmonic Orchestra. Since 1984, Elliott has spent each August in Door County, Wisconsin playing Second Flute in the Peninsula Music Festival Orchestra. She performs regularly throughout Kentucky and the South with The Ashland Trio (Flute, Viola, Cello), The Jefferson Duo (Flute, Harp), The Elliott/Fogler Duo (Flute, Guitar), and The Lexington Philharmonic Woodwind Quintet. She has also performed in Greece, Italy, Austria, and Germany. Elliott has been instructor of Flute at Transylvania University since 1985, teaches flute and coaches chamber music for the Kentucky Governor's School for the Arts, and maintains an active private studio.

Richard Burchard, Associate Professor and Music Department Chair at Bellarmine University, teaches Composition, Music Technology, Music Theory and World Music. He also teaches in the Kentucky Institute for International Studies in Salzburg, Austria. Burchard writes primarily for a cappella choir and his music has been performed throughout the U.S. and Europe. He was named the Kentucky Music Teachers Association 2008 Commissioned Composer and is published with Gentry Music under the Bruce Rogers Choral Series, exclusively distributed by Hal Leonard. Written for SATTB a cappella choir, **O Magnum Mysterium** premiered in Salzburg Austria in the summer of 2000 and underwent significant revisions in 2006 in preparation for *New Music for Choir*, a CD of Burchard's original works recorded by the Northern Kentucky Chamber Choir, Randy Pennington, director.

O magnum mysterium et admirabile sacramentum ut animalia viderent Dominum natum jacentem in praesepio.	O great mystery and admirable [wonderful] sacrament That animals see the Lord born Lying in a manger.
Beata virgo cujus viscera meruent partare Dominum Christum. Alleluia.	Blessed virgin whose viscera [womb] Were [was] worthy to bear Lord Christ. Alleluia.

Creator alme siderum was commissioned by the Cathedral Choir of Louisville, David B. Lang, director. Originally written for TTBB divisi choir, this version is transposed for divisi choir of mixed voices. This piece also appears on *New Music for Choir.*

1. Creator alme siderum, Aeterna lux credentium, Jesu, Redemptor omnium, Intende votis supplicum.	Creator of the starry skies, Your people's everlasting light, Jesus, Redeemer of us all, We pray you hear us when we call.
2. Qui daemonis ne fraudibus Periret orbis, impetu Amoris actus, languidi Mundi medela factus es.	When man was sunk in sin and death, Lost in the depth of Satan's snare, Love brought Thee down to cure our ills, By taking of those ills a share.
3. Commune qui mundi nefas Ut expiares, ad crucem E Virginis sacrario Intacta prodis victima.	Thou, for the sake of guilty men, Causing Thine own pure blood to flow, Didst issue from Thy virgin shrine And to the cross a Victim go.
4. Cujus potestas gloriae, Nomenque cum primum sonat, Et caelites et inferi Tremente curvantur genu.	So great the glory of Thy might, If we but chance Thy name to sound At once all heaven and hell unite In bending low with awe profound.
5. Te deprecamur, ultimae Magnum diei Judicem, Armis supernae gratiae Defende nos ab hostibus.	Great Judge of all! in that last day When friends shall fail and foes combine, Be present then with us, we pray, To guard us with Thine arm divine.
6. Virtus, honor, laus, gloria, Deo Patri cum Filio, Sancto simul Paraclito, In saeculorum saecula.	Power, honor, praise, and glory, to God the Father and the Son, and also to the holy Paraclete, while eternal ages run.

The Louisville Vocal Project was formed in April of 2010 and comprises professional musicians with years of experience in their musical specialties. Inspired by the Renaissance but committed to living in the present, the singers of LVP perform early music, works for solo voice, works incorporating instruments, and new works by local composers. Members are S. Timothy Glasscock, Artistic Director; Richard Burchard, Historian and Composer in Residence; Denine LeBlanc, Pianist and Instrumental Coordinator; Sopranos Jessica Mills, Sarah Nettleton, Mary Redden; Altos Kathleen Conte, Madeline Krueger; Tenors Dan Box, Aaron Lundy, Tim Mast; Baritones Richard Burchard; Barton Mattingly; Bass, Alexander Redden.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well many countries abroad. Among the groups and individuals who have performed and recorded his works are the Boston Symphony, the Utah Symphony, the Louisville Orchestra, the Verdehr Trio, eighth blackbird, the Pittsburgh New Music Ensemble, the Core Ensemble, Tales & Scales, the Chicago Chamber Musicians, the London Composers Ensemble, Percussion Group Falsa, The Arsenal Trio, tubist Gene Pokorny, and clarinetist Richard Nunemaker. He is a graduate of Michigan State University and Indiana University. He has a recent CD out on the Centaur Label, *Witnesses of Time: Chamber Music of Marc Satterwhite*, and is also recorded on the Summit, Coronet, KCM,

Arizona University Recordings, and Crystal labels. Satterwhite teaches at the University of Louisville School of Music, where he also directs the Grawemeyer Award for Music Composition.

Van Gogh's Flowers was written at the request of my colleagues at the University of Louisville, Daniel Weeks, Bruce Heim, and Naomi Oliphant, who were looking for more repertoire to perform together. It took quite a while to find a set of poems that I both was interested in setting, and that seemed to fit with the particular sound world of this relatively unusual ensemble. Finally I came across Marjorie Agosins book, *Starry Night*, an entire collection about various aspects of Van Gogh's life and work. I chose five poems about flowers, or perhaps more accurately, five poems that use flowers as the starting point for further psychological exploration. They range in mood from intimate to extroverted, with occasional erotic allusions. I have previously used poems of Marjorie Agosín as the text for my song cycle, *Las desaparecidas*, and as the inspiration for an instrumental piece, *Las viudas de Calama*. Those are very political works, emphasizing the tragedies of recent South American history (Agosín is Chilean), while this is a set of reflections on art and love.

II. Garden

In the drowsiness of this
afternoon
you gather flowers, herbs
of the South
farther South than
happiness.
your hand fuses with a
bouquet of poppies
Your fingertips are the
ceremony of lavender.

I gaze at you in the daily
sweetness of this life
and you are so beautiful I
cannot paint you
you are more lovely and
distant than
violets and roses,
than all the depths and
fecundity of the bright
flowering glade.

IV. Iris

The entire sky
splendid
fan
of clouds
drifting up into
aerial
cupolas
of the mauve
season.

V. Poppies

Lost in a field of heavy
petalled
poppies,
beating in celebration
into this reddish garnet
brushwood,
I went
twisted round with
garlands and damp grass,
naked
every summer
I paint.

Poems from *Starry Night*, by Marjorie Agosín, translated from the Spanish by Mary G. Berg.
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Bruce Heim is the Horn Professor at the University of Louisville and a member of Sonus Brass. Heim has an international reputation as a pedagogue, solo recitalist, concerto soloist, chamber musician, orchestral musician, and adjudicator, having performed and taught in Venezuela (for "El Sistema"), Taiwan, Japan, Brazil, Italy, Germany, Belgium, and at many of the leading music schools in the U.S. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival.

Naomi Oliphant has earned an international reputation as a soloist and chamber musician in the U.S.A., Canada, Europe, and Japan. Her first CD, *Women of Firsts,* with tenor, Daniel Weeks, was released on the Centaur Records label in 2009. Associate Dean and Keyboard Area Coordinator of the University of Louisville School of Music, she received the university's *Distinguished Teaching Award* in 1994. She holds degrees from the University of Toronto and a D.M.A. from the University of Michigan.

Daniel Weeks, tenor, teaches at the University of Louisville and maintains an active performing career, having sung extensively in the United States, Mexico, Europe, and South America. He has appeared with symphonies in Houston, Dallas, Indianapolis, Columbus, Caracas, Xalapa, Louisville, Huntsville, Memphis, and with the Florentine Opera, Kentucky Opera, Mercury Opera, and Nevada Opera. As a recitalist, Mr. Weeks was a valued artist with the Marilyn Horne Foundation and was named the 1999 Young Artist of the National Federation of Music Clubs. In 2009, he and pianist Naomi Oliphant released their CD, *Women of Firsts,* through Centaur Records.

KMTA Masterclass with Haochen Zhang

October 24, 2010

Margaret Comstock Concert Hall

(No Program)

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Haochen Zhang, *piano*

Gold Medalist
Thirteenth Van Cliburn International Piano Competition

Guest Artist Recital

Monday Evening
October 25, 2010
8:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & ELECTRONIC DEVICES.
Thank you.

The University of Louisville School of Music is grateful for the support provided for Haochen Zhang's appearance by:

Ruby Schwab, Mary Schwab Stone, and Douglas Stone
in honor of Robert and Cindy Adelberg

and from the

Kentucky Music Teachers Association

PROGRAM

Ballade No. 1 in G minor, Op. 23

Ballade No. 2 in F Major, Op.38

Ballade No. 3 in A-flat Major, Op. 47

Ballade No.4 in F minor, Op. 52

Frédéric Chopin
(1810-1849)

INTERMISSION

Klavierstücke, Op. 118
- Intermezzo in A minor
- Intermezzo in A major
- Ballade in G minor
- Intermezzo in F minor
- Romanze in F major
- Intermezzo in E-flat minor

Johannes Brahms
(1833-1897)

Sonata No. 1, Op. 22
- Allegro marcato
- Presto misterioso
- Adagio molto appassionato
- Ruvido ed ostinato

Alberto Ginastera
(1916-1983)

Van Cliburn Foundation, 2525 Ridgmar Blvd., Suite 307, Fort Worth, TX 76116

Travel arrangements provided in part by American Airlines

Artist lodging graciously provided by Mrs. Mary Sachs

PROGRAM NOTES

Four Ballades - Frédéric Chopin

The term "ballad" has clear precedents in poetry as well as opera and art song, where it refers to a text that tells a story. For instrumental music, the connection is less clear, but in the case of Frédéric Chopin, his acquaintance with the Polish poet Adam Mickiewicz may have influenced his works with this title. Mickiewicz was Chopin's contemporary and countryman, and he was well aware of the literary tradition. In the preface to his *Ballads and Romances* (1822), he observed: "The British ballad is a tale based on the events of common life or on the annals of chivalry; it is usually enlivened by marvels from the romantic world; it is sung in a melancholy tone; it is dignified in style, simple and natural in expression" Such aspects of mood and style can be detected in Chopin's ballades, although, with the exception noted below, no narrative has ever been attached to them with certainty.

Ballade No. 1 in G Minor, Op. 23 (1836) opens with a gesture unique to these works, an octave passage that melodically has no relation to the themes that follow and that suggests a harmony oblique to the key. The phrase rises and falls, as if a master storyteller is saying, "Now I am about to begin!" But if the opening is distinct, the ending has much in common with Chopin's other ballades, in which the work comes to a striking conclusion, similar to the narrative climax that is found in much of the poetry.

The inspiration for the *Ballade No. 2 in F Major, Op. 38* (1840) is traditionally attributed to Mickiewicz's ballad, "Switez." The tale begins in moonlight by the lake of the title and tells the story of "how the maidens of a Polish village were besieged by Russian soldiers." As Chopin scholar Jim Samson continues: "They pray that they might be swallowed by the earth, and when their wish is granted they are transformed into beautiful flowers which adorn the site of the village." Here Chopin's themes are wildly contrasted, from the peaceful *siciliano* of the opening to the furiously rushing figure that alternates with it, easily matched to the characters in the poem.

Chopin found a much gentler approach for his *Ballade No. 3 in A-flat Major, Op. 47* (1841). Here the change of mood is more gradual, growing in intensity until the climax of the work arrives with the transformation of the lilting opening theme, providing a grand finale.

More complex in overall content, the *Ballade No. 4 in F Minor, Op. 52* (1842) suggests a different, darker story. We feel as if we have wandered in after the narrator has begun, while throughout the music suggests a dizzying array of images. Finally Chopin brings the piece to a swirling conclusion, and in a sense we have come full circle with his works in this genre--a dramatic denouement similar to the First Ballade and evoking memories of the sort of climax that only a great storyteller can provide.

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Klavierstücke, Op. 118 - Johannes Brahms

As a young man of heroic ambition, Johannes Brahms wrote large and difficult pieces. His Op. 1, which he composed when he was only 20, was a massive piano sonata, modeled on nothing less than Beethoven's most formidable sonata, the "Hammerklavier." Brahms went on to compose two more giant piano sonatas, as well as two of the longest and most demanding piano concertos in the repertory.

Near the end of his life, at the age of 60, and 40 years after that astonishing Op. 1 introduced him to the world, Brahms produced his final works for solo piano - four sets of short piano pieces quite unlike his enormous earlier works, which he published in four consecutive opus numbers, Op.116 - Op.119. He gave a neutral title to each opus number, and the individual pieces in each set have generic names like *Intermezzo* and *Capriccio*. But there is nothing generic about the music.

He composed these pieces in a time of great emotional stress, after the deaths of his beloved sister and of a close personal friend; some of the pieces are tragic, but as a set they encompass a full range of profound and richly human emotions. Most of the pieces are also distilled and subtle, introverted, spontaneous sounding, yet intricately worked out with the most fastidious craftsmanship.

Individual pieces within these sets have become immensely popular--the yearning second *Intermezzo* from Op. 118 is an example. Brahms apparently had no objection to programming and performing the pieces separately, but he also obviously took pains to offer variety of both mood and texture within each set, and also to organize them by key sequences and other means so that they make sense as a set. Five of the six pieces in Op. 118 are based on a simple A-B-A form which Brahms treats with great finesse and resourcefulness. It is also possible to view Op. 118, which was dedicated to his dear friend Clara Schumann, as two interrelated sets of three pieces, each group introduced by a piece shorter than the others.

It is difficult to hear the first *Intermezzo* as anything but a howl of despair. "Not too fast, but very impassioned," Brahms directs. There is only one theme, which is repeated rather than developed, and although the piece ends quietly and arrives at the major key, there is no sense of resolution--this prepares us for the second *Intermezzo*.

Brahms directs the player to approach the second *Intermezzo* "tenderly." The music is immediately and lastingly appealing; it has a singing, almost vocal line, although singers would have some trouble with the tricky wide leap that defines the second phrase of the melody. The piece is also constructed with infinite attention to detail; the lovely second theme, for example, is actually an inversion of the first, the same music, only upside down.

Brahms calls the third piece *Ballade*, a title he took from Chopin, although the treatment of the genre is his own and has more to do with bloodthirsty folk-ballads than with more sophisticated literary ballads. This is narrative music, although in this instance we do not know what the specific narrative is, we can tell it is something heroic, stern, no questions asked, no prisoners taken, banners flying in the wind as the chords ricochet around the keyboard. A quieter section based on the same ideas suggests that there are other dimensions to the story. The two sections alternate,

and it is the quieter one that predominates in the ending, which is unflinchingly bleak rather than triumphant.

The fourth piece, a third *Intermezzo*, is built on a paradox. It is orderly in the extreme--a series of strict canons--but the canons unsettlingly convey an uneasy, agitated mood.

Brahms chose *Romanze* as the title of the fifth piece. It sounds like a romantic chorale; in fact it is a characteristically elaborate and elegant production in which melody and accompaniment keep changing roles. The contrasting episode has a graceful and almost Baroque character.

The final *Intermezzo* may be Brahms' most profound piece, music full of sorrow without consolation, music full of searching without possibility of discovery. The theme is mysterious, obsessive, coiled around itself, like plainchant, and specifically the *Dies Irae*, the ancient hymn of the day of judgment quoted so often by Berlioz and Rachmaninoff. There are moments of militant contrast; one might think of Hamlet torn between taking arms against his sea of troubles or simply suffering the slings and arrows of outrageous fortune.

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Sonata No. 1, Op. 22 - Alberto Ginastera

Alberto Ginastera (pronounced Jeen-astera) was a prolific Argentinian composer who produced music in many genres-opera, ballet, chamber music, choral music, and keyboard music for piano and organ. He wrote concertos for harp, piano and cello: there is an impressive body of music for cello because his second wife, Aurora, was a cellist. In 1966, his opera *Don Rodrigo* became an important event in the career of young tenor Placido Domingo. In 1973, he unexpectedly hit the pop charts when Emerson, Lake & Palmer adapted the finale of his First Piano Concerto, called it "Toccata," and recorded it on their album *Brain Salad Surgery*.

He composed three piano sonatas. The first of them, which he produced in 1952 at age 36, made Ginastera's name on the international scene. It proved so overwhelmingly and intimidatingly popular that he didn't write another piece for solo piano for 29 years. His *Third Sonata* (1982) turned out to be his final complete work.

Ginastera wrote the *First Sonata* on a commission from the Carnegie Institute and the Pennsylvania College for Women and dedicated it to two American friends, the Oklahoma-born composer Roy Harris and his pianist wife, Johana. By 1952, Ginastera was already securely established in the second of three periods into which he divided his own music. In the first period, which he called "objective nationalism," his music drew directly on the forms and melodies of Argentinian folk music. He called the second period "subjective nationalism," wherein he sought to integrate his Argentinian roots with international developments in contemporary music. The mysterious skittering theme of the second movement, for example, is actually a 12-tone row, although no one listening to notes whizzing by in their ghostly whisper has time to register that fact. At the same time, the rhythms and constantly shifting meters throughout the movement leave no doubt that we are hearing music by a

Latin composer.

Much of the first movement is violent and clangorous, but also upbeat and celebratory. A contrasting idea, sweet and pastoral, is actually the same music, played in a different texture and character. The whole is charged with a ferocious rhythmic energy; on some pages, the meter changes in every measure.

The second movement, a mysterious presto, is over in a blink. Both hands, two octaves apart, simultaneously play a rapid chain of eighth notes in contrary motion and in unison, very lightly and very softly; it is a vapor in music. The idea may have come from the famous finale to Chopin's *"Funeral March" Sonata*. The chain continues unbroken throughout the movement, as it does in Chopin, although there are glimpses of the syncopated movement of the South American dance, the malambo. The end is like the last blinking scatter of falling fireworks.

The third movement, marked *Adagio appassionato*, evokes the guitar and the world of deep song. The texture is mostly spare, and only at the climax do we hear chords rather than single notes; passion isn't a matter of volume or speed, but of concentration and intensity.

The finale is brilliant and motoric - it doesn't speed up or slow down. Experienced listeners may be reminded of the Prokofiev *Toccata*, but this unstoppable juggernaut has dancing feet. Ginastera calls for the pianist to play the ending ferociously and with all his force. For that reason, the Sonata is usually programmed last in recitals. It invariably raises the roof and brings down the house.

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ARTIST BIOGRAPHY

The Nancy Lee and Perry R. Bass Gold Medalist of the Thirteenth Van Cliburn International Piano Competition, Haochen Zhang, "demonstrated a musical maturity almost unimaginable in one so young," observed Scott Cantrell of *The Dallas Morning News*. The youngest participant in the competition at 19, the pianist was previously recognized for his prodigious talent as the youngest winner of the 2007 China International Piano Competition when he was 17 years old.

A sensitive musician and insightful programmer, Mr. Zhang is in demand worldwide for orchestral and recital engagements. He launched his first year as a Van Cliburn International Piano Competition Gold Medalist with prestigious engagements, including the Aspen Summer Music Festival and Academy, the Washington Performing Arts Society, and as part of Carnegie Hall's "Ancient Paths, Modern Voices: A Festival Celebrating Chinese Culture." He also made a triumphant return to his native China as soloist at the Beijing Music Festival in the winter of 2009.

In the summer of 2010, Mr. Zhang celebrated his Cliburn win in a gala event featuring all three medalists of the Thirteenth Van Cliburn International Piano Competition with the National Orchestra of the Dominican Republic in Santo Domingo. In June 2010 he opened the summer season at the Mann Center for Performing Arts in Philadelphia, performing Tchaikovsky's *Piano Concerto No. 1 in B-flat Minor, Op. 23* with the Philadelphia Orchestra, under the baton of Rossen Milanov. He will make his New York City recital debut at Avery Fisher Hall as part of the Lincoln Center's Mostly Mozart Festival in July.

Highlights of the 2010-2011 season include solo recitals with the Gilmore Rising Stars Recital Series in Michigan, the Celebrity Series in Boston, and the Cliburn Concerts series in Texas. Mr. Zhang will also appear with the acclaimed Israel Philharmonic Orchestra in Tel Aviv, performing Rachmaninoff's *Piano Concerto No. 3 in D Minor, Op. 30* with Maestro Roberto Abbado, and the London Philharmonic Orchestra with conductor Nicholas Milton. Other engagements will take him across all regions of the United States, as well as Asia and Europe, in solo recitals and appearances with orchestras such as the Krakow Philharmonic, Hong Kong Philharmonic, Singapore Chinese Orchestra, Phoenix Symphony Orchestra, Santa Fe Symphony Orchestra & Chorus, and Kansas City Symphony Orchestra.

Haochen Zhang's Cliburn Competition performances of Stravinsky's *Trois mouvements de Pétrouchka;* Chopin's *Twenty-four Preludes, Op. 28;* Mason Bates' *White Lies for Lomax;* and Liszt's *Spanish Rhapsody* were recently released by harmonia mundi. His complete competition performances are available at Cliburn.tv.

Mr. Zhang has a wide-ranging intellectual curiosity that is nurtured through his continuing studies at the Curtis Institute of Music in Philadelphia with Gary Graffman. His early training was at the Shanghai Conservatory of Music, and in 2001 at the age of 11, he was admitted to the Shenzhen Arts School, where he studied under Professor Dan Zhaoyi.

A voracious reader with an interest in a variety of genres, including great works of literature, as well as science and history, Mr. Zhang also writes poetry, composes music, and improvises popular music. In his leisure time, he excels at ping pong and snooker. Born in Shanghai, China, Haochen Zhang now lives in Philadelphia.

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University of Louisville
School of Music
Comstock Recital Hall
October 28, 2010
3:00 pm

CONVOCATION

Chefaro senza Euridice
from Ofeo ed Euridice

Chistoph Willibald Gluck
(1714 – 1787)

Katie Palmer, mezzo-soprano
John Austin Clark, piano

Sonatina
Andante
Allegretto

Frederico Moreno Torroba
(1891 – 1982)

Alberto Abriel, guitar

Eight Bohemian Sketches
Overture
Rondeau
Chanson melancolique
Kleine Scherzo

Karel Husa
(b. 1921)

Ashley Mattingly, flute
Theresa Cole, clarinet
Jonathan Carter, piano

Sonatina
I. Allegro
II. Andante Molto Sostenuto
III. Allegro Vivace

Kazimeirz Serocki
(1922 – 1981)

Brandon Etienne, trombone
Jessica Dorman, piano

Tres Apuntes
I. Del homenaje a Falla
II. De un fragmento instrumental

Leo Brouwer
(b. 1934)

Grant Powell, guitar

Tetra Ergon
I. Forven

Donald White

Joseph Murrell, bass trombone

Aria et Polonaise
Aria en Poolsche Dans

Joseph Jongen
(1873 – 1953)

Irene Andhika, trombone
Austin Echols, piano

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UNIVERSITY OF
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presents

University Jazz Combos

Gary Smulyan Combo
Directed by Craig Wagner

Gerry Mulligan Combo
Directed by Ansyn Banks

Brazilian Combo
Directed by Alfredo Moura

Thursday Evening
October 28, 2010
7:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

How Insensative — Tom Jobim

Isotope — Joe Henderson

Gary Smulyan Combo
Joe Hanna, *tenor sax* Kris Lewis, *trumpet*
Bryan Edmonds, *voice*
Jonathan Ellis, *piano* Seth Thomas, *guitar*
Jon Gardner, *bass*
Israel Cuenca & Gabe Jones, *drums*
Craig Wagner, *director*

Glide — Jonathan Hogan

Four on Six — Wes Montgomery

Gerry Mulligan Combo
Chris Clark & Joe Hanna, *tenor saxes*
Jesse McBee, *trumpet*
Pierson Keating, *piano* Michael Vettraino, *guitar*
Luke McIntosh, *bass* Aaron Latos, *drums*
Ansyn Banks, *director*

Tarde em Itapoan
(Afternoon in Itapoan Beach)

Toquinho & Vinícius de Morais
(1913-1980)

Trilhos Urbanos in the Ijexá style
(Urban Trails)

Caetano Veloso

Gaúcho/Corta-Jaca
(Gaucho/Cutting a Jackfruit)

Chiquinha Gonzaga
(1847-1935)
Arr. Alfredo Moura

Brazilian Ensemble
Prof. Mike Tracy, *alto sax* Chris Clark, *tenor sax*
Steve McCallum, *trombone*
Seth Thomas & Tim Blynk, *guitar*
Chris Grzech, *piano*
Travis Hornback & Stacey Nash, *bass*
Nancy Waring, *horn* Jackie Royce, *bassoon*
Will Fisher & John Kleemeier, *percussion*
Alfredo Moura, *director*

About Bossa-Nova: *Bossa-Nova* is a Brazilian style created by Rio de Janeiro's white middle-class that mixes jazz and MPB (Brazilian Popular Music) harmonizations with João Gilberto's guitar groove and displaced Bahia samba patterns.

With its origins in the 60s it was a aesthetical scape from the dramatic dictatorship period Brazil was living and opened the doors for the 3rd expansion of Brazilian popular music through the world.

About Ijexá: *Ijexá* comes from a sacred African-Brazilian percussion pattern played in the Candomblé terreiros (temples) in Bahia. It has its origins on the drumming of the Keto (Yoruba) musicians brought as slaves to Brazil. It hypnotic groove serve to help the spirits to incorporate in the possessed bodies of the dancers and is fundamental for the comprehension of Bahian cultural manifestations.

About Maxixe: *Maxixe* is a dance and a musical style from Brazil. With it origins in Rio it was the predominant style of the 2nd empire period of Brazilian civilization. Its a popular music that came from the poor people and was incorporated in the elite's saloons at that time. It was also played in New York saloons in 1914 and some newspapers called it Mac-Cheese. It is one musical force that was fundamental for the development of the choro style.

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Dr. Kenneth Beilman
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Gist Piano Center
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The Louisville Jazz Society
Jamey Aebersold Jazz
91.9 WFPK

Duet:

Louisville Public Media
Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Ensemble:

Carmichael's Bookstore
Fish House
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Magnetic Tape Center
Musician's Local 11-637
Seabreeze Jazz

Trio:

Doo Wop Shop
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Ken Towery
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Mike Tracy
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Music Go Round
Old Town Wine & Spirits
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Vintage Piano Works
Vision Works

Combo:

Marty Kasdan

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University Symphony Orchestra

Halloween Haunt-cert

Conducted by the
Undead Graduate Assistant Matthew Butterfield
Undead Student Conductors Bryen Warfield & Gabrielle Boguslaw
and Undead Alum Guest Conductor Jon Rohner

Brian Hinds, Master of Scaremonies
Kimcherie Lloyd, Manipulator of Mayhem

Saturday Evening
October 30, 2010
8:00 p.m.
Margaret Comstock Concert Hell

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We hope you enjoy the concert this evening.

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Prelude:
Funeral Organ Recital
by Guy Younce

The Rites of Scream:
A Procession of the
Undead Symphony Orchestra

PROGRAM

PEER GYNT SUITE NO. 1
II. ASE'S DEATH

EDVARD GRIEG
(† DIED 1907)

INVISIBLE CONDUCTOR

PEER GYNT SUITE NO. 1
IV. IN THE HALL OF THE MOUNTAIN KING

EDVARD GRIEG
(† DIED 1907)

BRYEN WARFIELD, CONDUCTOR

SUITE FROM "PSYCHO"

BERNARD HERMANN
(† DIED 1975)
ARR. BRAD RITCHIE

GABRIELLE BOGUSLAW, CONDUCTOR

"THRILLER"

MUSIC AND LYRICS BY ROD TEMPERTON
(† UNDEAD)
ARR. BRAD RITCHIE

CODY MARTIN, VOCALS
MATTHEW BUTTERFIELD, CONDUCTOR

"BEETLEJUICE, BEETLEJUICE, BEETLEJUICE!!!"

DANNY ELFMAN
(† UNDEAD)
ARR.BRAD RITCHIE

MATTHEW BUTTERFIELD, CONDUCTOR

"WHO YA GONNA CALL?"

RAY PARKER, JR. & ELMER BERNSTEIN
(† UNDEAD)(† DIED 2004)
ARR. BRAD RITCHIE

JON ROHNER, CONDUCTOR

SYMPHONIE FANTASTIQUE, OP. 14
VI. MARCH TO THE SCAFFOLD

HECTOR BERLIOZ
(† DIED 1869)

MATTHEW BUTTERFIELD, CONDUCTOR

University Symphony Horror-rchestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Rodney Younger & Bryen Warfield, *managers*
Amy Ensel, *librarian*
Felix Borges, *assistant librarian*

First Violin
Rebecca Neely †
Selena Koo
Mike Lambert
Marina Konishi Comfort
Steve Kinnamon
Brittney Washam
James Stinnett
Mary Grace Reed
Kate Doyle

Second Violin
Gabrielle Boguslaw •
Catherine Tyree
Courtney Schisler
Alexander Moore
Rebecca Markowski
Courtney Morrison
Jacob Head
Elizabeth Lemmon
Hannah Chalk
Malinda Weiner

Viola
Michael Hill •
Elena Dias
Geoff Britton
Prangchat Fakto
Rachel Miller
Sydney Fogle

Cello
John Marietta •
Felix Bourges •
Lindsey Becker
Ryan Snapp
Jared Latta
Nick Volpert
Chelsea Getty
Laurel Yoder

Bass
Matthew Boothe•
Felice Howard
Eli Raines
Jake Siener
Aaron May
Grant Jacobs
Sam Zaconne
Jordan Wright
Ben Heckel
Catherine Craig
Karli Bailey
Aaron Shockley

Piccolo
Keilah Washington

Flute
Lauren Cannady •
Sarah Carney
Baely Slaton

Oboe
Teil Rochelle •
Caitlin Dolenc
Lexie Langella

Clarinet
Samantha Holman •
Dylan Lloyd
Alex Ravitz
Jessica Lynn

Bass Clarinet
Alex Ravitz

Bassoon
Jackie Royce •
Paul Tromba

Contra Bassoon
Jon Rohner

Horn
Nancy Waring •
Jennifer Pope
Ben Taylor
Elizabeth Metzger
Ian Wolfe
McKenna Hynes

Trumpet
Michael Teglasi •
Brad Curtin
Halston Soder
Micah Holt

Trombone
Ian Gregory •
Phil Steinmetz

Bass Trombone
Joe Murrell

Tuba
Adam Edwards •
Bryen Warfield
Brandon Neal

Percussion
John Carey •
Tony Johnson
Amanda Roberts
Sam Rouster
James Weixler
Rodney Younger

Harp
Lydia Falconnier

Piano
Manipulator of Mayhem

† *concert master*
• *principal*

UNIVERSITY OF
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KENTUCKY OPERA

THE ACADEMY OF MUSIC AT ST. FRANCIS IN THE FIELDS

present

Composer Workshop
with
Daron Hagen

An Afternoon of Music

Sunday Afternoon
October 31, 2010
3:00 p.m.
Margaret Comstock Concert Hall

Program

from Echo's Song

A Dream Within A Dream (Edgar Allen Poe) — Bethany Stiles

Echo's Song (Ben Johnson) — Emily Howes

I Am Rose (Gertrude Stein) — Brenna Duncan

Lost (Carl Sandburg) — Joanna Blieden

Why Did You Go? (e.e. cummings) — Molly Badgett

Since You Went Away (Shu Ch'i-siang, trans. Rexroth) — Jessica Banet

Thou Wouldst Be Loved (Edgar Allen Poe) — Laura Davis

Look Down Fair Moon (Walt Whitman) — Sarah Barker

The Mild Mother (Anon.16th C.) — Sarah Barker

Nancy Albrink and David George, pianists

from Love in a Life

Ample Make This Bed (Emily Dickinson) — Matthew Zolla

Nancy Albrink, piano

Stanzas for Music (George Gordon, Lord Byron) — Haley DeWitt

David George, piano

from Songs of Experience

Amelia's Song (Gardner McFall) — Katie Palmer
Jessica Dorman, piano

Wisdom (Sara Teasdale) — Tomasz Sadownik
Deborah Dierks, piano

The Stranger's Grave (Emily Lawless) — Marquese Carter
Jessica Dorman, piano

from Letting Go

Prayer to Sparrow in Two Seasons (Jeffrey Skinner) — Emily Nash
David George, piano

from Love Songs

Ah! Sun-Flower (William Blake) — Andrew Wheaton
Jessica Dorman, piano

from the Opera Bandanna

Mona's Prayer (Paul Muldoon) — Jasmine Davis
David George, piano

from Muldoon Songs

Holy Thursday (Paul Muldoon) — Mason Stewart
David George, piano

from New York Stories

Broken Pieces (Barbara Grecki) — Kentucky Opera Studio Artists
Pamela: Andrea Shokery — *Antonio*: Gabriel Preisser
Lisa Hasson, piano

The ***Composer Workshop*** is a collaboration of the *Studio Artist Program* of Kentucky Opera, the University of Louisville School of Music and the Academy of Music at St. Francis in the Fields, developed to promote the creation of new vocal works by American composers.

We are pleased to welcome **Daron Hagen** as our 2010 Composer-in-Residence. While his works demonstrate fluency with a range of twentieth century compositional techniques, those procedures are secondary to his exploitation and expansion of the possibilities of tonal harmony, giving his music an immediacy that makes it appealing to a wide spectrum of audiences. His music is broadly eclectic, drawing on a variety of styles as diverse as jazz, Broadway, Latin music, Italian verismo, and soft rock. While Hagen works with consistent success in a number of genres, the foundation of his body of work is the art song, a form that highlights his melodic and dramatic talents. His teacher Ned Rorem famously stated of him, "Daron is music."

Mr. Hagen's music enjoys more than a hundred performances a year. All of his operas, *Amelia, Shining Brow, Bandanna, Vera of Las Vegas, New York Stories, The Antient Concert* receive regular staged and concert revivals internationally—some under Hagen's stage direction or under his baton. His songs and song cycles are too frequently performed to track.

Mr. Hagen's works have been recorded on over two dozen CDs. In 2009, Naxos released *Shining Brow* (Buffalo Philharmonic / Falletta) and the complete Hagen Piano Trios (Finisterra Trio). *Bandanna* was released on Albany under his baton in 2007; *Vera of Las Vegas* on the CRI label. Nearly all of Hagen's vocal music is recorded and available commercially. Hagen's music is published by E.C. Schirmer, Carl Fischer, and Burning Sled.

He is a trustee of the Douglas Moore Fund for American Opera, former president of the Lotte Lehmann Foundation, and a Lifetime Member of the Corporation of Yaddo. He serves frequently as an admissions and grants panelist for numerous national organizations including Opera America, the Copland House, the National Endowment for the Arts, and the Virginia Center for the Creative Arts, among others.

Mr. Hagen is a graduate of Curtis and Juilliard. He served two years on the musical studies faculty of the Curtis Institute of Music; nine years on the composition faculty of Bard College; as a Visiting Professor at the City College of New York; and as a Lecturer in Music at New York University. He has served twice as Composer-in-Residence for the Princeton University Atelier; as Composer-in-Residence at the Chicago Conservatory of Music of the Chicago College of the Performing Arts at Roosevelt University, as Franz Lehar Composer-in-Residence at the University of Pittsburgh; as Artist-in-Residence at the University of Nevada, Las Vegas; Sigma-Chi-William P. Huffman Composer-in-Residence at Miami University; and for a year as Artist-in-Residence at Baylor University.

A native of Wisconsin, Hagen lives in New York City with his wife Gilda and his son Atticus.

UNIVERSITY OF
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Lee Luvisi,
piano

Emeritus Faculty Recital

Tuesday Evening
November 2, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

English Suite No. 4 in F Major, BWV 809 — J.S. Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Menuets I & II
- Gigue

Sonata — Aaron Copland (1900-1990)

- Molto moderato - Allegro - Tempo I
- Vivace
- Andante sostenuto - Meno mosso

INTERMISSION

Three Mazurkas, Op. 50 — Frédéric Chopin (1810-1849)

- G Major, Vivace
- A-flat Major, Allegretto
- C-sharp minor, Moderato

Four Mazurkas, Op. 50 — Karol Szymanowski (1882-1937)

(dedicated to Artur Rubinstein)

- Sostenuto, Molto rubato
- Allegramente. Poco Vivace
- Moderato
- Allegramente, risoluto

Nocturne in E-flat Major, Op. 55, No. 2 — Chopin

Polonaise-Fantaisie in A-flat Major, Op. 61 — Chopin

String Area Recital

November 3, 2010
Comstock Hall
3:00 p.m.

Allegro

Joseph Hector Fiocco
(1703-1741)

James Stinnett, violin
Samuel Firkins, piano

Trio

Adagio
Fuga

Niccolo Dothel
(1721-1810)

Jacob Head, Hannah Chalk and James Stinnett, violin

University of Louisville
School of Music
Comstock Recital Hall
November 4, 2010
3:00 pm

CONVOCATION

Sonata for viola and percussion (1969)

Peter Sculthorpe
(b. 1929)

Tim Eshing, viola
Jimmy Weixler, piano

IL Carnevale Di Venezia
Variations for Clarinet and Piano
A Little Bit Differently

Bela Kovacs
(b. 1937)

Dylan Lloyd, clarinet
Krista Wallace-Boaz, piano

Concerto

Alexander Arutunian
(b. 1920)

Seth Burkhardt, trumpet
Jessica Dorhman, piano

Three Shanties for Woodwind Quintet
Allegro con brio
Allegretto semplice
Allegro vivace

Malcolm Arnold
(1921 – 2006)

Cardinal Winds

Lauren Cannady, flute
Lexie Langella, oboe
Danny Sogar, clarinet
Jackie Royce, bassoon
Ben Taylor, horn

T Rex for trombone and electronics
i Introduction
iii Molto Rubato:quasi cadenza
ii Moderate Funk

Mark Phillips
(b. 1952)

Cory Zilisch, trombone

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UNIVERSITY OF
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presents

Hands on Pianos

Dror Biran
Caroline Oltmanns,
Michael Schneider, &
James Wilding

Thursday Evening
November 4, 2010
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

For One Hand:

Prelude for the Left Hand in C-Sharp Minor — Alexander Scriabin (1872-1915)

Prelude for the Right Hand, 'The First Snow' — James Wilding (b. 1973)

For Two Hands:

from Sonata in G Major, Hob 16:39
Prestissimo — Joseph Haydn (1732-1809)

Rustle of Spring — Christian Sinding (1856-1941)

For Three Hands:

from Goldberg Variations
Aria — Johann Sebastian Bach (1685-1750) (arr. J. Wilding)

For Four Hands:

Waltes, Op. 39 *(selection)* — Johannes Brahms (1833-1897)

Slovanic Dances, Op. 46 *(selection)* — Antonín Dvořák (1841-1904)

INTERMISSION

from Suite No. 2, Op. 17
Romance — Sergei Rachmaninoff (1873-1943)

For Five Hands:

Prelude in C-Sharp Minor — George Gershwin (1898-1937) (arr. J. Wilding)

For Six Hands:

Rhumba — Robert Pace (arr. J. Wilding)

For Seven Hands:

from Scaramouche Brazileira	Darius Milhaud (1892-1974) (arr. J. Wilding)

For Eight Hands:

Trout Quintet *(selection)*	Franz Schubert (1797-1828) (arr. C. Burchard)
Medley on the National Anthems of Israel, South Africa, Germany, and the USA	James Wilding
Rakoczi March	Franz Liszt (1811-1886) (arr. A. Horn)
William Tell Overture *(selection)*	Gioachino Rossini (1792-1868) (arr. F. Wrede)
The Stars and Stripes Forever	John Philip Sousa (1854-1932) (arr. M.Wilberg)

ARTIST BIOGRAPHIES

Dror Biran is one of Israel's most admired and gifted pianists. His playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively... he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audiences. Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lili Dorfman and the Rubin Academy of Music at Tel-Aviv University where he studied with Professor Arie Vardi.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, Johannesburg Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa. In March 2010 Dr. Biran had his first debut in Carnegie Hall, New York.

Pianist **Caroline Oltmanns** has performed extensively in Germany, France, Swit-

zerland, South Africa and the United States. Reviews rave about her "focused and heartfelt emotion" (L'Alsace, France) and her "mature creativity" (Fürther Zeitung, Germany). Her playing has been broadcast on radio and television stations in the US, South Africa and Germany. In addition to a wide variety of piano solo and concerto repertoire, Caroline Oltmanns frequently performs and premieres works by contemporary composers. Caroline Oltmanns is a Fulbright Scholar and International Steinway Artist. A native of Germany, she earned her Diploma at the Staatliche Musikhochschule Freiburg and her Master's and Doctoral degrees at the University of Southern California in Los Angeles. Her musical mentors were John Perry, Robert Levin, Vitaly Margulis and Malcolm Frager. She is Professor of Piano at Youngstown State University.

Critics have hailed **Michael Schneider** as "a pianist with exceptional insight" and a "performer with great panache" in performances across the states and overseas to Poland and France. Recently championing the music of Franz Liszt, Michael was awarded the *Demonic Liszt* Prize at the Competition Internationale held in Sante Fe, New Mexico and won six awards at the Los Angeles International Liszt Competition, including first prize in the Concerto Division and first prize in the Longer Work Category *(Dante Sonata)*. In 2005, he was the 4th prize winner in the 3rd International Franz Liszt Competition held in Wroçlaw, Poland. In May 2008, Michael performed Liszt's *Dante Sonata* in the Library of Congress (Washington DC) for the American Liszt Society Annual Festival.
Mr. Schneider has performed in such venues as the legendary château of George Sand in Nohant, France, performing an all-Chopin recital as a guest artist in the International Chopin Festival, and Carnegie's Weill Recital Hall as a prizewinner of the Frinna Awerbuch International Piano Competition, also winning the prize for the best performance of a work by an American composer. Recently he was a featured guest artist at the Music Festival of the Hamptons, directed by Lukas Foss. In the '07-'08 season, Michael performed the Beethoven *Triple Concerto* with the Irving New Philharmonic Orchestra, the Poulenc *Concerto for Two Pianos* with the UT University Orchestra, and Gershwin's *Rhapsody in Blue* and *Concerto in F* with the San Angelo Symphony. Other concerto appearances have been with the Elgin Symphony Orchestra (IL), the Richardson Symphony Orchestra (TX), the Bartlesville Symphony Orchestra (OK), the Harding University Orchestra (AK), and the Big Spring Symphony (TX).

Composer-pianist from South Africa, **James Wilding** was born in Johannesburg in 1973 and grew up in Cape Town. He received a Bachelor of Music (distinction in performance) and Master of Music (distinction in composition) from the University of Cape Town, another Master of Music (performance) from Youngstown State University, and a PhD (composition and theory) from Kent State University. He studied piano with Neil Solomon, a pupil of Lili Kraus. Other teachers were Stewart Young, Peter Klatzow, and Thomas Janson. He has also worked with Lamar Crowson, George Crumb, Brandt Fredriksen, Wilfrid Hiller, Vladimir Viardo, and Frank Wiley.
Wilding has written more than sixty orchestral, choral, chamber, and solo piano works. His music has been performed in South Africa, Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, and the USA; and published by The American Composer's Alliance, Clear Note Publications, the Foundation for the Creative Arts, and the University of South Africa. His compositions have been broadcast on Fine Music Radio (Cape Town), SAFM (Johannesburg), and KKGO (Los Angeles).

UNIVERSITY OF
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presents

Pierson Keating, *jazz piano*

Student of Jim Connerly

Student Recital

Thursday Evening
November 4, 2010
7:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

Love for Sale — Cole Porter (1891-1964)

Pierson Keating, *piano*
Luke McIntosh, *bass*
Aaron Latos, *drums*

Jealousy — Pierson Keating (b. 1990)

Pierson Keating, *piano*
Luke McIntosh, *bass*
Aaron Latos, *drums*
Jesse McBee, *trumpet*
Graeme Gardiner, *alto sax*
Steve McCallum, *trombone*

Dolphin Dance — Herbie Hancock (b. 1940)

Pierson Keating, *piano*
Luke McIntosh, *bass*
Aaron Latos, *drums*
Jesse McBee, *trumpet*
Graeme Gardiner, *alto sax*

Things Ain't What They Used To Be — Edward Kennedy "Duke" Ellington (1899-1974)

Pierson Keating, *piano*

Solitude — Edward Kennedy "Duke" Ellington

Pierson Keating, *piano*
Luke McIntosh, *bass*
Aaron Latos, *drums*

Softly, As In A Morning Sunrise — Sigmund Romberg (1887-1951)

Pierson Keating, *piano*
Luke McIntosh, *bass*
Aaron Latos, *drums*

She's Leaving Home — John Lennon & Paul McCartney (1940-1980)(b. 1942)

Pierson Keating, *piano*
Luke McIntosh, *bass*
Aaron Latos, *drums*

Jambalaya (On the Bayou) — Hank Williams (1923-1953)

Pierson Keating, *piano & bass drum*
Luke McIntosh, *sousaphone*
Aaron Latos, *percussion*
Jesse McBee, *trumpet*
Graeme Gardiner, *alto sax*
Zach Driscoll, *tenor sax*
Chris Clark, *bari sax*
Steve McCallum, *trombone*

PROGRAM NOTES

Love for Sale is perhaps one of the lesser-played Cole Porter tunes, yet a great one nonetheless. Porter was and is well-known for contrasting major and minor in much of his music, and I believe this tune to be no exception. I tried to convey that major-minor contrast in my arrangement.

Jealousy is a waltz I composed last summer. I was experimenting with different ways of linking major and minor voicings together with upper structures.

Since I took it upon myself to learn *Dolphin Dance,* I have enjoyed playing the tune. Like any of Herbie Hancock's compositions, it has a lot of twists and turns harmonically and thus is difficult to blow over. One of my friends and former teachers, an excellent jazz trumpet player, told me that he had always had trouble with that tune because of the difficulty of conveying

the harmony with a melodic instrument. I guess that it's a "piano tune," but I'll leave that to the listener to decide.

I have been working on some basic rhythmic conceptions this semester, and I thought that a simple and fun way to display them would be in a blues. I chose *Things Ain't What They Used To Be* for several reasons. One, it's a simple blues with a hip melody, especially for my purposes as a solo piano piece. I also feel that the title is relevant for musicians today - things *ain't* what they used to be, and we should always bear that in mind, both when introducing the new and paying homage to the old.

The Joni Letters contains some of Herbie Hancock's best playing and arranging. For any musician who desires a definitive demonstration of how to use space to create beauty in one's playing, I recommend this record. Herbie's reharmonization of Joni Mitchell tunes and standards is deceptively complex. I chose this version of *Solitude* because I found it to be a particularly beautiful arrangement. When I first heard this piece, I experienced a hypnotic sense of meditation and otherworldly peace, and I hope to convey that in my performance.

For *Softly,* I was inspired by Kenny Barron's arrangement of that tune from his record *Green Chimneys.* I also tried to incorporate some Herbie-style up-tempo lines.

As a pop musician as well as a jazz musician, I believe the songwriting duo of John Lennon and Paul McCartney to be one of the most important in 20th century American popular music. I've loved all of their songs from a young age. Brad Mehldau is one of my biggest musical inspirations. His technique, accuracy, melodic sense, and command of the instrument all speak to me immensely. When I listened to Mehldau's record *Day is Done* and heard him interpret the Lennon/McCartney song *She's Leaving Home,* I was impelled to do my own Mehldau-inspired take on that song.

I know next to nothing about Hank Williams, but Harry Connick Jr. is one of my favorite musicians. His arrangement of *Jambalaya (On the Bayou)* conveys a lot of the excitement of the New Orleans front line groove, which I hope to represent as authentically as possible here.

Special Thanks To: *Jim Connerley, my jazz piano teacher. "That's why we bought the book!" My parents, Bernard and April Keating, for being constantly supportive and awesome. All the incredible musicians performing tonight - y'all rock, and I'm lucky to be playing alongside you!!*

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73rd Season
Three Hundred Forty-Second Concert
of the Society

Juilliard
String Quartet

Nick Eanet & Ronald Copes, *violins*
Samuel Rhodes, *viola*
Joel Krosnick, *cello*

University of Louisville
Margaret Comstock Concert Hall
Sunday, November 7, 2010
3:00 P.M.

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Program

Quartet in G Minor, D. 173 (1815)* — Franz Schubert (1797-1828)

- Allegro con brio
- Andantino
- Menuetto: Allegro vivace
- Allegro

String Quartet No. 5 "Dank an Op. 132" (1998)* — Mario Davidovsky (b. 1934)

Intermission

Quartet in A Minor, Op. 132 (1825) — Ludwig van Beethoven (1770-1827)

- Assai sostenuto - Allegro
- Allegro ma non tanto
- Molto adagio
- Alla marcia, assai vivace - Più allegro
- Allegro appassionato

* - *first performance for the Society*

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Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Ms. Shaunitra Wisdom at (502) 852-6907.

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Next Chamber Music Society Concert

January 30, 2011 - 3:00 p.m.

Shanghai Quartet

Juilliard String Quartet

November 7, 2010
Chamber Music Society of Louisville
Comstock Concert Hall
University of Louisville
3:00 P.M.

Program Change
Opening Work

Joseph Haydn: Quartet in A Major, Op. 20, No. 6*

Allegro di molto e scherzando
Adagio (cantabile)
Menuetto: Allegretto, Trio
Fuga con 3 sogetti: Allegro

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* -- first performance for the Society

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Zoe Hadok-Quadrio, *voice*
Glenn Thomas, *trumpet & piano*
Stephen Kumar, *piano*
Amadeus Kohar, *guitar*
Jasper Lambert, *bass*
Kathryn Dimond, *drums*

Monday Evening
November 8, 2010
7:00 p.m.
Malcolm Bird Recital Hall

and work in the area of music therapy.

Zoe Hadok-Quadrio is a nineteen-year old vocalist originally from Mackay, Queensland, via London and Beijing. Zoe's love of jazz was sparked at a very young age by singing along to Ella Fitzgerald's Summertime with her father. Growing up in a musical family, she performed regularly throughout her childhood in a variety of musical styles. Currently in the second year of the BMusic program, Zoe enjoys teaching and travelling and at the end of the degree hopes to combine these two loves.

Originally from Fiji, **Stephen Kumar** is in his final year of the Bachelor of Music (jazz & popular) program at CQ University. In his formative years, he acquired a special interest in music while attending his local Baptist church in Lautoka (Fiji). From the age of eight, Stephen sung and played guitar as a part of the church music ministry team. Having originally enrolled at CQ University as a guitar player, Stephen made the change to piano in 2008. The innovative playing style of Oscar Peterson has been one of his main inspirations. Stephen also has a keen interested in composition.

Originally from Jakarta, Indonesia, **Amadeus Kohar** is currently enrolled in jazz program at CQ University, Australia. Having played piano since the age of six, Amadeus took up guitar at eighteen years of age after being inspired by guitarist Jimi Hendrix. Since then, Amadeus's love for music has flourished. He particularly enjoys listen to Jimi Hendrix, the great jazz drummer Jack Dejohnette, and Saxophonist Charlie 'bird' Parker. Amadeus is a regular performer at Java Jazz International Jazz Festival and has played with jazz musician such as Tohpati, Krakatau Ethnic Fusion and Sadao Watanabe.

Born in Vancouver, Canada, the early music making of **Glenn Thomas** was inspired by his father, an active trumpet player in various commercial and Dixie bands in Victoria, British Columbia. As a child, Glenn had piano and trumpet lessons and was a member of his school band and the Salvation Army band. In the early 80's Glenn played keyboards in a number of rock bands on west coast of Canada. Shortly after relocating to Australia in 1985, he formed a covers band with his two brothers. This group enjoyed success playing the Queensland covers circuit as well as the resort islands located off the Australian east coat. Since 1993, Glen has been playing solo piano gigs around the Central Queensland region, including a 13 year stint as a house musician at Rydges Resort. Wanting to learn more about the jazz style and obtain a formal music qualification, in 2009 Glenn commenced full-time study in the Bachelor of Music (jazz & popular) program at CQ University.

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the New Music Festival presents

Faculty Artists: New Chamber Music

Monday, November 8, 2010 at 8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Mating Dance (1977) — Per Nørgård (b. 1932)

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

Van Gogh's Flowers (2008) — Marc Satterwhite (b. 1954)
Five songs on poems by Marjorie Agosín for tenor, horn, and piano

I. Sunflowers
II. Garden
III. Lavender
IV. Iris
V. Poppies

Daniel Weeks, *tenor*
Bruce Heim, *horn*
Naomi Oliphant, *piano*

soar (2006) — Douglas Knehans (b. 1957)

Paul York, *cello*
Dror Biran, *piano*

INTERMISSION

Images of Arresø (1996) — Per Nørgård

Månespejl-Fuglemorgen (Mirror of the Moon - Birds in the Morning)
Frostkrystal (Frost Crystal)
Svanesang (Swan Song)
Dråbespil (Droplets Music)

Jennifer Potochnic, *oboe*
Krista Wallace-Boaz, *piano*

Horn Quartet No. 1 (date?)
1. Lento - Allegro moderato - Lento
2. Allegro molto
3. Slowly and with freedom
4. Allegro vivo

Anthony Plog
(b. 1947)

Nancy Waring, Jennifer Pope, McKenna Hynes & Bruce Heim, *horns*

Sonata for Solo Violin, Op. 10 (1940)
I. Allegro
II. Andante
III. Vivo
IV. Lento-Vivace

Vincent Persichetti
(1915-1987)

J. Patrick Rafferty, *violin*

Secret Voices (2004)
1. The Secret
2. Roaming
3. Singing
4. Playing
5. The Melody

Per Nørgård

Peter Herresthal, *violin*
Jakob Kullberg, *cello*

PROGRAM NOTES

Mating Dance for Flute and Guitar - Per Nørgård

The part for the guitar in *Mating Dance* is identical with that in *Returns* composed for solo guitar in 1967. Due to the hierarchical and layered nature of the original piece, I was able to compose music for the flute that is completely new, both melodically and structurally. The new version can be experienced as a love play between the guitar's almost ritualistic and hymnic foundation and the flute's eager and seductive insistence. Or expressed as an image: a majestic and dignified female bird, unmoved and self-reliant (that is, the guitar), and the love-sick, flirtatious, persistent male bird (the flute).

- Per Nørgård

Van Gogh's Flowers - Marc Satterwhite

Van Gogh's Flowers was written at the request of my colleagues at the University of Louisville, Daniel Weeks, Bruce Heim, and Naomi Oliphant, who were looking for more repertory to perform together. It took quite a while to find a set of poems that I both was interested in setting, and that seemed to fit with the particular sound world of this relatively unusual ensemble. Finally I came across Marjorie Agosín's book, *Starry Night*, an entire collection about various aspects of Van Gogh's life and work.

I chose five poems about flowers, or perhaps more accurately, five poems that use flowers as the starting point for further psychological exploration. They range in mood from intimate to extroverted, with occasional erotic allusions.

I have previously used poems of Marjorie Agosín as the text for my song cycle, *Las desaparecidas*, and as the inspiration for an instrumental piece, *Las viudas de Calama*. Those are very political works, emphasizing the tragedies of recent South American history (Agosín is Chilean), while this is a set of reflections on art and love.

- Marc Satterwhite

<u>I. Sunflowers</u>
Mad about yellow,
faithful follower of
sunflowers
I go into the storm
shredded by light.
I set my easel in fertile
fields
I paint blind and drunk
glorying in my work

<u>II. Garden</u>
In the drowsiness of this afternoon
you gather flowers, herbs of the South
farther South than happiness.
your hand fuses with a bouquet of poppies
Your fingertips are the ceremony of lavender.

I gaze at you in the daily sweetness of this life
and you are so beautiful I cannot paint you
you are more lovely and distant than violets and roses,
than all the depths and fecundity of the bright flowering glade.

<u>III. Lavender</u>
In a forest of lavender,

the aroma of the body is a cliff
with bits of sugar and alcohol for love
and you so naked beneath my body
and your face astonished
before the certainties of love.

IV. Iris
The entire sky
splendid
fan
of clouds
drifting up into
aerial
cupolas
of the mauve
season.

V. Poppies
Lost in a field of heavy petalled
poppies,
beating in celebration
into this reddish garnet brushwood,
I went
twisted round with garlands and damp grass,
naked
every summer
I paint.

Poems from Starry Night, by Marjorie Agosín, translated from the Spanish by Mary G. Berg. ©1996 by Marjorie Agosín and Mary G. Berg. Published by White Pine Press. Used by permission.

Images of Arresø (Arresøbilleder) for Oboe and Piano - Per Nørgård

After 1965, Per Nørgård's teacher, the composer Vagn Holmboe, retired to his home at Arresø, a large lake in rural north Sjælland where his former pupils occasionally visited him and his wife, Meta. No other work by Nørgård quite captures his proclivity to listen his way into a profound and fundamentally different experience of life. He once said to the interviewer Erik Christensen:

> *I am so preoccupied with the elementary things of existence because I carry with me the childlike idea that from one moment to the next I can see things in a new way. Indeed, this has sometimes happened, and it caused a definitive change in my perception, for example, with water drops: at one point I began to hear drops of water as tones . . . That way we can all come closer to hearing something that we did not hear the day before.*

- Jean Christensen

Horn Quartet No. 1 - Anthony Plog

Horn Quartet No.1 was first performed in Lutkin Hall at Northwestern University in Evanston, Illinois, on November 18, 2009. The performers were Gail Williams, William Caballero, Thomas Bacon, and William Barnewitz. About the work, composer Anthony Plog writes:

> *It is a multi movement work, which explores the various textures and colors that the horn is capable of producing. There are sections, such as the beginning, which are atmospheric and almost dream-like, while other sections are aggressive or even playful. Even though the piece is written with a standard type of voicing, meaning that the first part has a higher tessitura than the fourth, all parts are important and all parts are soloistic.*

soar - Douglas Knehans

soar was written in response to a long-held desire to write a work that would capitalise on Christian Wojtowicz's cello sound, style and technique. Most of all I sought to write for his ability to translucently and constantly evolve new and unique colorations and inflections of expressive, carefully molded musical line.

With this as a background, I set out to write a cello and piano work that I could not help thinking of as a short score for a cello concerto. This led to thinking of the work as a deeply hybridised, even consciously contradictory amalgam of sources: chamber music for cello and piano, yet big and dramatic music suited to a concerto; a chromatic, "roving" harmonic structure that is yet rooted in firm centres around E; a thorny, expressive language that is florid and exhibitionistic yet one that is also lyrical, passionate and intimately, inwardly emotional.

From this powerful set of contradictory impulses the work took shape. Over the initial few measures the piano unfolds a bass line that captures the harmonic "contradictions" of the work: a firm centre of E, extended and elaborated through progression to the minor third above via progressive chromatic unfolding. Insistent accented sixths articulate implicit rhythms that are overtly taken up as the work unfolds. The cello enters boldly and dramatically: unfolding triplet sixteenths that form an important basis for the fast sections of the work. These three fast sections are separated by two slow, expressive and exposed sections of related thematic character thus forming the loosely knit five-part "rondo" type structure of the work.

The style of argument used in elaborating materials in *soar* is very distinctly similar to that of all of my recent works: a reliance on traditional motivic and thematic development of ideas, balanced with an approach to repetition of ideas that allows the musician and audience to re-engage with the traditionally formative elements of music.

But beyond all of this, *soar* is about the human spirit and our lifelong dance with life's challenges and even demons. From its searching and worried opening measures to the bright climactic final moments of the piece the work seems to constantly betray its concerto-like drama of contrasts. The work seeks to capture some of the breath and texture of life: struggle and triumph, defeat and redemption, nobility and loss.

- Douglas Knehans

Sonata for Solo Violin, Op. 10 - Vincent Persichetti

The *Sonata for Solo Violin, Op .10,* was written in 1940 (while a student at both the Philadelphia Conservatory and the Curtis Institute) but not published until 1956. It is written in an angular, atonal style, with sudden shifts of mood and character. Although it places virtuosic demands on the performer, it is well-written from a violinistic point of view, despite the fact that Persichetti's only serious study of a stringed instrument was that of the double-bass. The four movements are short but action-packed.

Secret Voices - Per Nørgård

A book by Trinh Xuan Thuan, the Vietnamese astrophysicist, gave inspiration to the title. Of the mysterious and inexplicable order of the universe he writes:

> *Nature sends us the notes of a music formed by a melody that will remain secret forever.*

The movements circumscribe a hidden melody: a clear melodic shape appears often enough, but it soon reveals itself as being part of another, superior melody – and so on. In this labyrinthine way the music unfolds different moods (roaming, singing, playing) in an eternal hide-and-seek of the melody (melodies).

The piece – originally for viola solo and titled *The Secret Melody* (for Nobuko Imai) – was arranged for violin and cello by Jakob Kullberg.

the New Music Festival presents

Electronic Music

Tuesday, November 9, 2010 at 8:00 p.m.
Malcolm Bird Recital Hall

PROGRAM

echoes, shadows (2008) — Edward Jacobs (b. 1961)

Krista Wallace-Boaz, *piano*

Aria (2007) — Scott Neff (b. 1986)

Brett Shuster, *trombone*
Dror Biran, *piano*

Etude Claire et Nette (2009) — Émilie Payeur (b. 1986)

electroacoustic music

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Kapsis (2009) — Edgar Barroso & Yen-Ting Cho (b. 1977)(b. 1983)

video

Music for Piano with Slow Sweep Pure Wave Oscillators (1992) — Alvin Lucier (b. 1931)

Krista Wallace-Boaz, *piano*

Improvised *Rhizomes* (2010)

Jakob Kullberg, *cello*
Krzysztof Wolek & John Ritz, *electronics*

Concert Design and Sound Engineer – Krzysztof Wolek

PROGRAM NOTES

echoes, shadows - Edward Jakobs

echoes, shadows was commissioned by the University of North Carolina School of the Arts, for pianist Aleck Karis. The piece was written in the summer of 2008, and received its premiere performance on October 11, 2008, in Winston-Salem, NC.

The work's title has multiple meanings: The music explores the nature of literal echoes, as the "tape" part often seems to echo the piano, though with altered sounds; In a less literal sense, much of this piece responds to a landmark of this medium, Mario Davidovsky's *Synchronism No. 6*, whose opening pitch is heard often in this music; another 'echo' emerges as some of the music heard within is based upon *Aphorisms* for solo piano, written in late 2007 as an etude for this piece; and finally, moments of *echoes, shadows* find glances backward toward previous works of mine in this medium.

echoes, shadows lasts about eleven minutes, alternating between and exploring two contrasting moods, one rhythmically energetic, the other a more reflective chorale.

Aria for Trombone, Piano and Sound Amplification - Scott Neff

The title illustrates several themes of this piece. *Aria* has much in common with the operatic use of the word: an aria is essentially a dramatic musical soliloquy. The aria is traditionally one character's expression of emotion, usually a reaction to some conflict. Arias are often quite virtuosic, a moment to display one's musical and vocal skill. The word "aria" also, quite literally, means "air." Much of this piece can be described as an overlapping of these two meanings. The trombone is essentially the solo character expressing itself in reaction to a conflict. Here, this conflict is actually with "air" itself: rather than a comfortable display of virtuosity, this piece explores one limit to virtuosity, the physical necessity of breathing. The trombone's part is essentially one long struggle against breathing, a conflict between prolonging a musical line and the performer's biological needs. Hence the performer is called on repeatedly to make any breathing overtly theatrical, both visual and audible.

The piano in this piece is a passive entity; it is more part of the trombone's environment than its musical partner. The piano's sole function is to allow the trombone's part to resonate. Through pedaling, etc., the piano becomes more of a projection of the trombone – an "alter-ego" perhaps – and we see and hear the trombone literally struggle against itself (the echoes) and its nature (the breathing). This conflict reaches a climax and subsequent resolution where the trombone address the piano in cooperation, not conflict, and uses it to sustain a phrase that – for once – can end musically, on the low B flat, rather than in a gasp of air. In short, we have the makings of a highly dramatic soliloquy played out through music: a true aria.

Etude Claire et Nette - Émilie Payeur

I have always been fascinated by the simplicity and the effectiveness of the Parmegiani's writing style. This is what I wanted to explore in *Etude Claire et Nette*. Mostly only based on clarinet sound takes, this work is clearly influenced by the 1960's electroacoustic style.

Etude Claire et Nette was chosen at the 36th Concours Internationaux de Bourges in the Residency Category in 2009. In 2010 it also received a prize at the University of Louisville Young Composer Competition for New Electro-Acoustic Music 2010.

Kapsis - Edgar Barroso (Music) & Yen-Ting Cho (Animation)

Kapsis is a piece for flute (performed by Mario Caroli), electroacoustic and video art. It portrays the mesmerizing Nahuatl myth of a young girl who becomes a starfish. This piece is part of a contemporary operetta by composer Edgar Barroso in collaboration with designer Yen-Ting Cho and Film maker Aryo Danusiri. The piece is based

in the Prehispanic Mexican Legend "Kapsis" from an unknown author. Kapsis daughter of the Haas chief was surprised immobile and silently watching the sky each night on the beach to contemplate the sky. Kapsis was in love with one particular vastlk (star). One night she returned to the sea, and anxiously looked at the sky in search of the beautiful vastlk. Suddenly, she envisioned how her favourite star was falling from the sky into the sea. Frightened, she ran to the nearest canoe; paddling, she came to the place where he had seen the falling star, and was thrown into the water to rescue her, but in its rapid decline, she fell on a rock and died. Xtamosbin, god of the Oceans, saw the tragedy, and had their hands on the lifeless body of the young Kapsis turning her instantly into a beautiful star sea.

Music for Piano and Pure Tone Oscillators - Alvin Lucier

Two pure wave oscillators slowly sweep around a central tone. As they do so, the pianist plays single tones and intervals against them, causing audible beats to sound at speeds determined by the distances between the piano sounds and those of the sweeping oscillators. The farther apart, the faster the beating. At unison, no beating occurs. Under certain acoustical conditions, the beating may be heard to spin through space.

Music for Piano with Slow Sweep Pure Wave Oscillators was composed for and dedicated to Aki Takahashi.

Improvised *Rhizomes* - Jakob Kullberg, Krzysztof Wolek & John Ritz

This improvisation is based on the sketches for Per Nørgård's 4th Solo Sonate *Rhizome* which has been given to Jakob Kullberg with this purpose in mind. *Improvised Rhizomes* is a work in progress which aims to navigate in the narrow space between the notated work and a creative improvised music which strives to stay inside the framework of Nørgård's music.

In other words it is the cellist's intention to create a music which 'speaks' Nørgård's musical language fluently while maintaining the personal touch of the improviser. The 11-year long collaboration between Nørgård and Kullberg has given the cellist a deep understanding of the composer's music and the idea is to prepare improvisational sketches with the composer that will enable the cellist to create freely while playing Nørgård's game. In this performance Jakob Kullberg will be joined by Krzysztof Wolek and John Ritz in order to take advantage of possibilities offered by electronic medium, live sound processing and sound spatialization.

the New Music Festival presents

Helle Nacht
University Wind Ensemble

Wednesday, November 10, 2010 at 8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Helle Nacht - Violin Concerto No. 1 (rev. 2006) — Per Nørgård (b. 1932)

I. Allegro moderato
II. Adagio
III. Allegretto leggiero
IV. Poco allegro

Peter Herresthal, *solo violin*
Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell & Marilyn Nije, *clarinets*
Matthew Karr, *bassoon* Bruce Heim, *horn*
Michael Tunnell, *trumpet* Brett Shuster, *trombone*
Greg Byrne & Michael Launius, *percussion*
Krista Wallace-Boaz, *piano & celesta*
J. Patrick Rafferty & Rebecca Neely, *violins*
Michael Hill, *viola* Felix Borges, *cello*
Matthew Boothe, *double bass*
Frederick Speck, *conductor*

INTERMISSION

University Wind Ensemble
Frederick Speck, *director*

Recoil (2004) — Joseph Schwantner (b. 1943)

Passacaglia (Homage on B-A-C-H) (1992) — Ron Nelson (b. 1929)

PROGRAM NOTES

Helle Nacht (Light Night) Violin Concerto No. 1 - Per Nørgård

Per Nørgård chose *Helle Nacht,* or Light Night as the title for his violin concerto for several reasons. One of them was a line from a poem by the Danish poet, Halfdan Rasmussen, about the light Nordic summer nights. This line inspired the melody in the violin which opens the first movement, and which, integrated with other melodies, returns later in the movement. Additionally, the ambiguous symbol, the aspect of the "light night," is embedded in the character of all four movements. The "light" side is persistently transparent throughout; it is found in the melody, timbre and rhythm and is perceptible almost everywhere as a delicately-woven network. Meanwhile the other side, the "night" side, contains layers of interpretations that will allow the work, like a turning prism, to present different aspects for the listener who listens to it repeatedly. While this characteristic is more or less true for any musical composition, in *Helle Nacht* multi-dimensionality is elevated to one of the most basic principles. With respect to form, like a symphony, the two outer movements frame two shorter interludes, which, though they are more static in nature, also contain a constant inclination to allow the two polar sides of "light"and "dark"to interact.

The work, which originally calls for a large orchestra, was composed in 1986-87 on commission from the Hungarian-born Danish violinist, Anton Kontra. The composer rescored the work for a chamber orchestra of soloists for the Norwegian violinist, Peter Herrestahl.

- Based on Per Nørgård's program notes for Helle Nacht.

Selections by the University Wind Ensemble

Recoil - Joseph Schwantner

Joseph Schwantner's reputation as a master of color and drama is reinforced in his wind ensemble work, Recoil (2004). While scored for somewhat larger forces than his earlier wind ensemble works, *...and the mountains rising nowhere* (1977), *From a Dark Millennium* (1980), and *In evening's stillness...* (1996), *Recoil* continues to reveal his fascination with the rich timbral resources of the medium. Also familiar is Schwantner's characteristic affection for the materials of the octatonic scale, both for its melodic capacity and its harmonic potential.

The music begins with an urgent six-note fanfare, scored for amplified piano and keyboard percussion. This figure provides the germinal material for the work and through repetition, gains significance as an emblematic gesture. The work is organized in twenty sections, many linked by basic content, but reinvigorated through development techniques. Percussion ostinati and fanfares pervade the fabric of the work, bringing a cumulative energy to the work and ultimately defining its muscular climax and release.

Passacaglia (Homage on B-A-C-H) - Ron Nelson

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which move from darkness to light.

Written in homage to J.S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, i.e., B-flat, A, C, B-natural. Bach introduced this motive in his unfinished *Art of Fugue,* the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm's resolution (altered) of the unfinished final fugue of *The Art of Fugue.* The famous melody for Bach's *Passacaglia in C Minor* appears once (also altered) in variation nineteen.

- Ron Nelson

University Wind Ensemble

Frederick Speck, *director*

Piccolo

Sarah Carney	Louisville

Flutes

Lauren Cannady *	Crestwood
Sarah Carney	Louisville
Sam Williams	Alvaton
Baely Slaton	Louisville
Michelle Schapmire	Vine Grove

Oboes

Teil Buck *	Louisville
Caitlin Dolenc	Atlanta, GA
Alexandria Langella	Nashville, TN

Clarinets

Samantha Holman *	Louisville
Dylan Lloyd	Louisville
Alex Ravitz	Ft. Myers, FL
Robert Acosta	Edgewood
Jessica Lynn	Hartford
Danny Sogar	Florence
Megan Ball	Harlan
Amber Richeson	Owensboro

Bass Clarinet

Alex Ravtiz	Fort Myers, FL

Bassoons

Jackie Royce *	Louisville
Paul Tromba	Louisville

Alto Saxophones

Josh Warren *	Louisville
Ashley Miller	Columbus, IN

Tenor Saxophone

Ryan Olexa	Lombard, IL

Baritone Saxophone

Cambron Little	Owensboro

* principal
† graduate student

Horns

Nancy Waring * †	Cheraw, SC
Jennifer Pope †	Bowling Green
Ben Taylor	Shelbyville
Justin Warner	Russell Springs
Elizabeth Metzger	Henderson
Ian Wolfe	Lawrenceburg

Trumpets

Michael Teglasi * †	Mt. Sinai, NY
Brad Curtin †	Mt. Sinai, NY
Halston Soder	Madisonville
Chris Ginder	Radcliff
Todd Mullins	Louisville
Shaun Shotwell	Mt. Gilead, OH

Trombones

Ian Gregory *	Centerfield
Phil Steinmetz †	Lexington
Cory Zilisch	Radcliff

Bass Trombone

Joe Murrell	Radcliff

Euphoniums

Matt Byrum *	Louisville
Bill Rossman	Hopkinsville

Tubas

Adam Edwards *	Prospect
Bryen Warfield	Indianapolis, IN

Percussion

Tony Johnson *	Louisville
Sam Rouster	Ft. Mitchell
Jimmy Weixler	Louisville
Rodney Younger	Indianapolis, IN
Amanda Roberts	Clarksville, IN

Double Bass

Andrew Witten	Louisville

Harp

Lydia Falconnier	Knoxville, TN

Piano

Hiroshi Fukuoka †	Pocatello, ID

New Music Festival

Convocation

November 11, 2010 3:00 PM

Margaret Comstock Concert Hall

Per Nørgård,

Guest Lecturer

the New Music Festival presents

University Cardinal Singers & Collegiate Chorale

Thursday, November 11, 2010 at 8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

University Cardinal Singers
Kent Hatteberg, *director*

O Nata Lux (2006) — Guy Forbes (b. 1957)

Flos ut rosa floruit (1975/1991) — Per Nørgård (b. 1932)

Adoramus te, Christe (2009) — Eric William Barnum (b. 1979)

Claire Mosley, *soloist*

O Salutaris Hostia (2009) — Ēriks Ešenvalds (b. 1977)

Sarah Tubbesing & Lydia Cox, *soloists*

Du skal plante et træ (1967/1991) — Per Nørgård

Kongen af mørket (1985) — Per Nørgård

for twelve soloists

Only in Sleep (2010) — Ēriks Ešenvalds

Premiere - commissioned by the University of Louisville
Erin Keesy, *soloist*

Tykus tykus (2010) — Vaclovas Augustinas (b. 1959)

Jeg hører regnen (1989/92) — Per Nørgård

At this time of my parting (2010) — Vytautas Miškinis (b. 1962)

Premiere - commissioned by the University of Louisville

INTERMISSION

University Collegiate Chorale
Kent Hatteberg, *director*

O Magnum Mysterium (2010) — Kevin A. Memley (b. 1950)

Anima Christi (1999) — Ryan Cayabyab (b. 1954)

Wie ein Kind (1979-80) — Per Nørgård

I. Wiigen-Lied

Lydia Cox & Phillip Morgan, *soloists*

II. Frühlings-Lied

Lauren Dillman, *soprano* Joshua Hein, *tenor*

III. Trauermarsch mit einem Unglücksfall

Phillip Morgan, *soloist*

Hyn (2010) — Marc Satterwhite (b. 1954)

Premiere - written for the University of Louisville Choirs
Erin Keesy, *soloist*

Contact (2010) — Richard Burchard (b. 1960)

Zwei Wölfli-Lieder — Per Nørgård

I. Abendlied (1980)
II. Halleluja, der Herr ist verrückt (1979/82)

PROGRAM NOTES

Selections by the Cardinal Singers

O Nata Lux - Guy Forbes

When I decided to set the *O Nata Lux* text to music, I consciously decided to take a different approach to the text than some composers of late. I focused on the idea of "light born of light" rather than something more akin to the "mystery of birth." The opening material of the piece is therefore, in a sense, a depiction of light breaking upon the world in a vibrant, visible way. The following section, "dinare clemens supplicum," has the melodic material divided between several parts. The idea here is that although we come together to ask God that our praises and prayers be deemed worthy and accepted, we make these requests as individuals. The picture, if you will, is of a group standing before God with each individually making his/her request, but with all echoing the thoughts and prayers of the others.

- Guy Forbes

O Nata Lux
O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis,
Nos membra confer effici,
tui beati corporis.

O Born Light
O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.

Flos ut rosa floruit / Blomst brød ud i rosenflor (The rosebud burst into bloom) - Per Nørgård

While working on the *Third Symphony* in the 1970s Nørgård was badgered by a melodic idea that became so insistent that he eventually wrote it into the symphony in order to put it to rest; after that he returned to it in a number of works. In "Flos ut rosa floruit" it occurs as one long-breathed melody in a setting of a 13th-c. text from a polyphonic Notre Dame conductus. Nørgård suggests that the stanzas of the Latin be sung alternating with the free translation in Danish.

- Jean Christensen

Flos ut rosa floruit
Flos ut rosa floruit
quando virgo genuit
Maria! Salvatorem omnium,
summi patris filium,
Nova genitura.
Qui divina gratia
descendit ad infera
humana et salvavit omnia
summa cum potentia,
Nova genitura.
- Anonymous

Blomst brød ud i rosenflor,
Blomst brød ud i rosenflor,
da den jomfru fødte Ham.
Maria! Alles frelser fødte du
Himmeldybets søn er nu
underfuldt på jorden.
Ved Gud Faders nåde kom
Han til menneskenes egn
hernede. Men´skeslægten har han frelst
med sin vældes store kraft
underfuldt på jorden.
- trans. Ole Sarvig

The rosebud burst into bloom,
The rosebud burst into bloom,
when the Virgin gave birth
Maria! Mother of the Savior,
son of the highest father,
The newborn.
Who by divine grace
descended to the realm of men,
redeemed all mankind
with the highest power,
The newborn.
- trans. J. Christensen

Adoramus te, Christe - Eric William Barnum

The composer writes: "The fifth piece in a set of seven called *The Rose of Midnight*, this setting of *Adoramus te, Christe* emphasizes the delicacy and simplicity of the text, and draws inspiration from Maurice Duruflé's *Ubi Caritas*." Set for SATB with *divisi*, the brief work is entirely homophonic, with the voices flowing in a chant-like manner. Some tone clusters are employed on the text *quia per sanctam crucem (by your holy crucifixion)*.

Adoramus te, Christe
Adoramus te, Christe,
et benedicimus tibi:
quia per sanctam crucem,
et passionem tuam
redemisti mundum.
Domine, miserere nobis.

Christ, we adore thee,
Christ, we adore thee,
and cast our blessings upon thee:
Thou, who by the holy crucifixion
and through thy passion
redeemed the world.
Lord, have mercy on us.

O Salutaris Hostia - Ēriks Ešenvalds

The text of *O Salutaris Hostia* is the last stanza of the hymn *Verbum Supernum prodiens, Nec Patris*, written by St. Thomas Aquinas (c. 1225-1274) for the Feast of Corpus Christi. Ešenvalds set the brief work for two soprano soloists and eight-part chorus. The soaring soprano melodies are passed from one soloist to the other, then are sung together in parallel thirds.

O Salutaris Hostia
O Salutaris Hostia,
Quae coeli pandis ostium,
Bella premunt hostilia,
Da robur, fer auxilium.

Uni trinoque Domino
Sit sempiterna gloria;
Qui vitam sine termino,
Nobis donet in patria. Amen.

O Redeeming Sacrifice,
O Redeeming Sacrifice,
which opens the gate of heaven:
enemies threaten wars;
give us strength, send aid.

To the one and threefold Lord
may there be everlasting glory;
may he grant life without end
to us in the Fatherland. Amen.

- from the hymn Verbum Supernum prodiens, Nec Patris by St. Thomas Aquinas

Du skal plante et træ (You shall plant a tree) - Per Nørgård

"Du skal plante et træ" is an early composition by Nørgård that caught the attention of the budding ecological movement in Denmark in the late 1960s, becoming so popular that it was the virtual theme song of a movement, that, for one thing, convinced the Danish populace to vote against the development of atomic energy. Already during the Nazi occupation of Denmark Piet Hein's (1905-1996) short, pithy poems – epigrams (which he called "Grooks") – with their cleverly-constructed resistance-laden messages escaped the censor's knife to delight the oppressed citizenry and encourage the members of the resistance movement. Nørgård has said that this song came to him in a dream.

- Jean Christensen

Du skal plante et træ

Du skal plante et træ.
Du skal gøre een gerning
som lever når du går i knæ,
en ting som skal vare

og være til lykke og læ.

Du skal åbne dit jeg.
Du skal blive et eneste trin
på en videre vej.
Du skal være et led i en lod
som når ud over dig.

Du skal blomstre og dræ
Dine frugter skal mætte
om så kun det simpleste kræ.
Du har del i en fremtid.
For dén skal du plante et træ.

- Piet Hein

You shall plant a tree

You shall plant a tree.
You shall accomplish one thing
that rises when you bend to your knees,
one thing that shall last

and give joy and shelter.

You shall open your self.
You shall become one step
in an ongoing path.
You shall be a link in a chain
that continues beyond you.

You shall bloom and set seeds
Your fruits shall bring nourishment
if only to the smallest of things.
You are part of the future
For that you shall plant a tree.

- trans. J. Christensen

Kongen af mørket (The King of Darkness) - Per Nørgård

The Danish poet, cultural and literary critic, Poul Borum (19 -1996) was celebrated for his straight-forward, often blunt criticism. For instance, he is known to have said, "Art is for everyone, it's just that not everyone knows it." Nørgård comments that this text reveals the dark prince in each of us.

- Jean Christensen

Kongen af Mørket

Jeg er Kongen af Mørket
alle mine nætter er sten
Jeg er Kongen af Mørket
sten har jeg spredt på din vej

Selv er jeg ild og tanker
selv er jeg glødende støv
Du kan ikke flyve fra mig
så sandt som nat er dag.

Med lænker om hænder og øjne
står jeg i legemets storm
Jeg er Kongen af Mørket
forladthed og frihed er ét.

- Poul Borum

The King of Darkness

I am King of Darkness
all my nights are stones
I am king of Darkness
I have put stones in your way

I, myself, am fire and thoughts
I myself am glowing dust
you cannot escape me
it's as true as night is day.

With chains on my hands and eyes
I stand in the storm inside the body.
I am King of Darkness
abandonment and freedom are one.

- trans. J. Christensen

Only in Sleep - Ēriks Ešenvalds

Ēriks Ešenvalds was commissioned by the University of Louisville choral department to write a piece based in some way on the topic of *time*. The composer chose as his text the poem *Only in Sleep* by Sara Teasdale, from her collection *Flame and Shadow*, published in 1920. In this poem Ms. Teasdale writes of her dreams, where she is once again a child playing with her young friends. The setting by Ēriks Ešenvalds features a solo throughout much of the work, supported by an eight-part chorus. The tender, touching poetry is captured in the musical setting by its gentle simplicity.

<u>Only in sleep</u>
Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten:
What may have come to them, who can know?
Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.

The years had not sharpened their smooth round faces,
I met their eyes and found them mild.
Do they, too, dream of me, I wonder,
And for them am I too a child?
- *Sara Teasdale*

Tykus tykus - Vaclovas Augustinas

Tykus tykus was completed in May 2010 and premiered on October 1, 2010 by the chamber choir *Brevis*, conducted by Gintautas Venislovas. Tonight marks the second performance of the work. It was awarded first prize from over 80 submissions at the 2010 Lithuanian national competition for choral compositions, organized by the Lithuanian Composers Union and Lithuanian Folk Culture Centre. It is based on a Lithuanian folk tune about a young lad on a horse (a common theme in Lithuanian folklore) who seduces a young lady, but instead of marrying her, he moved away to the battle. Here, "moved away to the battle" could have a literal meaning, as in fighting in the war, or it could be about the inner struggle of a person.

<u>Tykus, tykus</u>
Tykus bernelis, tykus raitelis

Tai tykus bernelis,
Tai tykus raitelis,
Tai tykiai privilioj
Mergelę klėtelėn.

Žalią rūtų vainikėlį

Tai tykiai nuėmė
Rūtų vainikėlį,
Tai tykiai numovė
Aukselio žiedelį.

Bernelis pabudo,
Nelaimę pajuto, -
An žirgelio sėdo,
In vainelę jojo.

<u>Stilly, stilly</u>
A stilly lad, a stilly rider

What a stilly lad,
What a stilly rider,
How stilly he enticed away
A maiden into the granary.

Green rue crown

How stilly he took away
her maidenhead,
How stilly he worked off
her golden ring.

But suddenly he awaked
And sensed the danger,
Took a horse
And moved away to the battle.

Jeg Hører Regnen (I Hear the Rain) - Per Nørgård

Inspired by water and the sound of the surf, a work with the title "Night of Rain," was composed in 1989 on the occasion of the 10th anniversary of the vocal ensemble, Ars Nova. In the meantime, a later, more practical version from 1992 with the title "I hear the rain," has become the preferred one.

In 1983 while on a trip to the seashore on the Indian Ocean, Nørgård became fascinated by the sound of the surf on the beach. After several days he heard an insistent pitch, a low, deep G, together with waves of overtone melodies that appeared to be created by the sound of the surf. One of these melodies, mixed with a percussive counterpart from the rolling pebbles on the beach, remained persistently in his ear. This inspiration resulted in several compositions: "Prelude to Breaking," a work for sinfonietta or chamber orchestra, and later "I hear the rain" for chorus on a text by the Danish poet Michael Strunge. To render the poet's dark urban vision of rain seen through a window in the city, this work interweaves streams of chromatic tones as they pour down in waves over the music using tones derived from nature.

- Per Nørgård (adapted, trans., J. Christensen)

Jeg hører regnen
Jeg hører regnen mod vinduet
den er så gennemsigtig
at den ikke véd det
men bare falder og falder.
Jorden drejer rundt -
mens den holder grønne træer
og søer af vand fremfor sig.
Jord med træer og vand
der tiltrækker natten.
Jeg hører regnen mod vinduet
den er så gennemsigtig.
- Michael Strunge
(fragment of Regn nat / Night Rain)

I hear the rain
I hear the rain against the window,
so transparent
and unknowing
it just falls and falls.
The earth turns -
holding onto its green trees
and great lakes of water.
Earth with trees and water
that attract the night.
I hear the rain against the window,
so transparent.
- (trans. J. Christensen)

At this time of my parting - Vytautas Miškinis

Vytautas Miškinis was commissioned by the University of Louisville choral department to write a piece based in some way on the topic of *time*. The composer chose as his text the poem *At This Time Of My Parting* by Rabindranath Tagore (1861-1941), from *Gitanjali: Song Offerings*, published in 1912. Tagore, a native of Bengal and a spiritual leader of India, won the Nobel Prize in Literature in 1913. Tagore has been a favorite poet of Vytautas Miškinis, who has set several of his poems to music. The setting of *At This Time Of My Parting* is for eight-part chorus *a cappella*. While it is a tonal work, its thick harmonies are typical of the composer's style.

At this time of my parting
At this time of my parting,
wish me good luck, my friends!
The sky is flushed with the dawn
and my path lies beautiful.
Ask not what I have with me to take there.
I start on my journey with empty hands
and expectant heart.
I shall put on my wedding garland.
Mine is not the red-brown dress of the traveller,
and though there are dangers on the way
I have no fear in mind.
The evening star will come out when my voyage is done
and the plaintive notes of the twilight melodies
be struck up from the King's gateway.
- Rabindranath Tagore

Selections by the Collegiate Chorale

O Magnum Mysterium - Kevin A. Memley

It is my greatest hope as you perform this setting of *O Magnum Mysterium* that you experience my understanding of the indescribable mystery of the birth of Jesus Christ; that you may achieve a deeper understanding and reverence for its meaning to humanity and to ourselves. There should be a sense of wonder and mystery kept throughout the work until the *Alleluia* section, the culmination of gratitude and the ultimate expression of the text.

- Kevin A. Memley

O magnum mysterium
O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!

Beata Virgo,
cujus viscera meruerunt
portare Dominum Christum.
Alleluia!

O great mystery,
O great mystery,
and wondrous sacrament,
that animals should see the newborn Lord
lying in a manger!

Blessed is the Virgin
whose womb was worthy
to bear the Lord Jesus Christ.
Alleluia!

Anima Christi - Ryan Cayabyab

Anima Christi, composed in 1999, was dedicated to Fr. Arnold Zamora and *The Chorus Paulinus,* who premiered the work on April 14, 2000. The *Anima Christi* prayer dates from around the 14th century, and is still widely used after receiving the body and blood in Holy Communion. Cayabyab's setting for seven-part choir is based on a simple but beautiful theme that appears first in G major, then in B-flat major, in A-flat major, E major, and once again in A-flat major.

Anima Christi
Anima Christi, sanctifica me.
Corpus Christi, salva me.
Sanguis Christi, inebria me.
Aqua lateris Christi, lava me.
Passio Christi, conforta me.
O bone Jesu, exaudi me.
Intra tua vulnera absconde me.
Ne permittas me separari a te.
hoste maligno defende me.
In hora mortis meae voca me
et jube me venire ad te,
ut cum Sanctis tuis laudem te
in saecula saeculorum. Amen.

Soul of Christ
Soul of Christ, sanctify me.
Body of Christ, save me.
Blood of Christ, inebriate me.
Water form Christ's side, wash me.
Passion of Christ, strengthen me.
O good Jesus, hear me.
Within Thy wounds hide me.
Suffer me not to be separated from Thee.
From the malicious enemy defend me.
In the hour of my death call me
and bid me come unto Thee
that I may praise Thee with Thy Saints
forever and ever. Amen.

Wie Ein Kind (Like a Child) - Per Nørgård

I wanted to oppose two poetic expressions in this work, the one coming from the tortured soul of the schizophrenic Adolf Wölfli, the other from the highly esteemed and famous poet, Rainer Maria Rilke. The first movement, "Lullaby" ("Wiigen-Lied" in Wölfli's idiosyncratic spelling) encompasses many psychological aspects, and–among other things–interruptions by odd, distant shouts that are perhaps reminiscent of cries of street vendors, or of a mother who calls from high up in the apartment house down to her child in the resonant back courtyard of the building. The second movement, "Spring song" ("Frühlings-Lied" by Rilke) is the song of a happy child, a child in harmony with itself: open, playful, receptive. The third movement, "Funeral march with an accident" ("Trauermarsch met einem Unglücksfall," by Wölfli), repeats the musical themes from the first movement, but a (stuttering) male soloist, who is doing his best to sing along with his companions, has a terrible time of it.

Adolf Wölfli was born in 1864 in Switzerland. His parents were very poor and his unhappy and lonely upbringing reached a sad climax when he was caught twice in (unsuccessful) attempts to sexually abuse young girls. From 1895 until his death in 1930 Wölfli was interned at Waldau, an asylum for the mentally disturbed. There he developed a unique, intense artistic expression that has impressed an increasing number of admirers. He painted, wrote poetry, and decorated more than 20,000 sheets of paper (many of which were very large). As early as 1921 Walter Morgenthaler (psychiatrist and doctor who was in charge of Wölfli) published the book, *Ein Geisteskranker als Künstler (A Mentally Diseased Soul as Artist)* about Wölfli's paintings and writings, and, among others, the outstanding poet, Rainer Maria Rilke, was deeply moved by the artistic quality of Wölfli's works that were published at that time.

- Per Nørgård (adapted, trans., J. Christensen)

I. Wiigen-Lied

G'ganggali ging g'gang, g'gung g'gung!
Giigara-Lina Wiiy Rosina,
G'ganggali ging g'gang, g'gung g'gung!
Rittara-Gritta, d'Zittara Witta.
G'ganggali ging g'gang, g'gung g'gung!
Giigaralina, siig 'R a Fina.
G'ganggali ging g'gang, g'gung g'gung!
Fung z'Jung, chung d'Stung.
- Adolf Wölfli

Sorgen, sorgen rammer alle, ingen slipper,
I flæng slår sorgen os ned.
- Ole Sarvig (from Siddharta)

I. Lullaby

Sorrow, sorrow afflicts us all, no one escapes,
Randomly sorrow strikes us down.
- (trans. J. Christensen)

II. Frühlings-Lied

Frühling ist wieder gekommen. Die Erde
ist wie ein Kind, das Gedichte weiß:
viele, o viele . . . Für die Beschwerde
langen Lernens bekommt sie den Preis.

Streng war ihr Lehrer. Wir mochten das Weiße
an dem Barte des alten Manns.
Nun, wie das Grüne, das Blaue heiße,
dürfen wir fragen; sie kanns, sie kanns!

Erde, die frei hat, du glückliche, spiele
nun mit den Kindern. Wir wollen dich fangen,
fröhliche Erde. Dem Frohsten gelingts.

O, was der Lehrer sie lehrte, das Viele,
und was gedruckt steht in Wurzeln und langen
schwierigen Stämmen: sie singts, sie singts.
- Rainer Maria Rilke

II. Spring Song

Spring has returned. The earth
is like a child that knows poems:
many, o many . . . for the hard work
and long study, it now gets its reward.

Its teacher was tough. We know well the white
beard of that old man.
Now, we want to hear about the green
and the blue; and it knows all about it!

Earth, happily out of school now, plays
with the children. We want to catch you,
happy Earth. The happiest one succeeds.

Oh, all that the teacher taught it, the load,
all this printed in roots and long,
massive trunks: it sings, it sings it out.
- (trans. J. Christensen)

III. Marche funèbre accompangnée d'un incident mineur (III. Funeral march with a minor accident)

G'ganggali ging g'ganggali g'gang ga
g'gang g'gang g'
g' g' g' g' g' g'
g' g' g' g' g' g'
gang g' gang g'
gang ga g'gang ga g'
ganggali g'ganggali g'ganggali
g'ganggali g' g'ganggali g'
g'ganggalilili ging
g' g' g' g' g' g' g' g' gali ging
g'gung g'gung.
- *Adolf Wölfli*

Hyn (This) - Marc Satterwhite

Hyn (This) is a setting of a poem by Welsh writer Euros Bowen (1904-1988). While on sabbatical in the UK for the school year 2009-2010 I was planning to write a number of pieces for my colleagues at the University of Louisville School of Music, including one for the choir and its director, Kent Hatteberg. I was having difficulty finding a text, but finally while traveling in Wales I came across this poem in the booklet for a CD, also entitled *Hyn*, by the Welsh traditional group, Carreg Lafar. They don't do a musical setting of it themselves, but use it as a sort of extended epigraph for the CD.

Bowen was educated in Wales and later at Oxford, becoming an Anglican priest and holding various posts until his retirement. He was active in the Welsh language movement, and twice won the Bardic Crown at the National Eisteddfod of Wales (the most important of the many Welsh poetry competitions). He wrote in Welsh, but also provided English versions of most, if not all, of his poems. I was tempted to try to set the Welsh, but reluctantly decided that it would put too many obstacles in the way of performances, at least outside of Wales.

The piece begins with a simple chordal setting of the first four lines. After that, in a faster section, short motives are tossed around the choir. Then, the choir divides into two semi-choruses, with one recapping the opening chordal music, while the other continues developing the short motives. After a buildup, the music returns to a slower tempo for the main climax. Finally there is a brief coda, which returns us to both the opening words of the poem and the E-major chord of the first sonority.

HYN
Hyn yw bywyd tragwyddol:

ennyd
bywyd
yn anadl y byd:

y gwreiddyn yn y ddaear,
yr yn y awyr,

yr hedyn yn y pridd,
y ffrwyth yn y pren,

y dynfnder yn heigio yn y môr
ac uchder yn cnydio'r wybren,

marwolaeth y machlud
a genedigaeth y wawr

yn wyrdd yn y cnawd,
yn felyn yn y gelfyddyd.
- *Euros Bowen, used by permission*

THIS
This is eternal life:

Life's
moment
in the world's breath

the root in the earth,
the wings in the air,

the seed in the ground,
the fruit on the tree,

the depth teeming in the sea
and height fructifying the sky,

the sunset's death
and the dawn's birth,

green in flesh,
golden in art.

Contact - Richard Burchard

Contact was composed for *Voces Novae*, Louisville, Frank A. Heller III, Artistic Director, and was premiered by the ensemble on May 23, 2010. It is set to poetry by Frederick Smock, chair of Bellarmine University's English Department. The composer creates a lush harmonic texture through his use of 7th, 9th, and 11th chords.

Contact
In the middle of the tree an eye is watching.
Do you not feel its gaze when you pass by?
Even the little tree standing alone by the street speaks your name
that you might hear and respond in kind.
- *Frederick Smock*

Zwei Wølfli-Lieder (Two Wölfli Songs) - Per Nørgård

Both texts for these two contrasting choral compositions are by the schizophrenic artist, Adolf Wölfli (1864-1930), and exhibit the division between the idyllic and the catastrophic that identify Wölfli's creativity and work (about 20,000 pages of prose, poetry and painting, among other things). In the 1980s, all of this inspired Nørgård to compose spontaneously and dramatically – at times drastically and ferociously – with expression often polarized between the two extremes, bucolic and cataclysmic. In the Fourth Symphony (with its two movements, "Indian Rose Garden" and "Chinese Witch Sea") and in the opera, *Det Guddommelige Tivoli (The Divine Circus)*, it is expressed in large format, while the choral works demonstrate the same in miniature. In *Abendlied* ("Evening Song") we meet Wölfli in the rare evening calm of sundown (that however, is threatened by dark shadows near the end) – which is then swept aside by harmful, angry accusations against God in the work that follows, "Halleluja, the Lord is crazy." Incidentally, this melody is the only one of Wölfli's musical notations that can be deciphered – in the mental institution he often played a hand-made cardboard trumpet and wrote his music down in a complicated six-line staff. Nørgård arranged the melody for the final chorus in his opera based on Wölfli's story, *The Divine Circus*, when, finally, all of Wölfli's demons sing him to rest with a declaration of love.

- *Per Nørgård (adapted, trans., J. Christensen)*

Abendlied. ("Dia, ist mis liaba Schatzeli")
Schön ist's der Dämmerstunde:
Traulichem, Alleine sein
Tiefes Schweigen in der Runde
Blasses Träumen wiegt mich ein.
Auf die leicht verhauchten Scheiben
strahlt verbleichend, Abendrot
Gold und weisse Wolken treiben
Schlafen gehen, Schmerz und Not.

Wundersame Märchenfarben:
Wolkenzüge, Welten - Feern
Westlich letzte Sonnen - Garben
Östlich erster, klaarer Steern.
Grau in Grau die Pappeln ragen:
In den Himmel, ernst und stumm.
Gold und weisse Wolken treiben
Schlafen gehen, Schmerz und Not.
- *Adolf Wölfli*

Evening Song
Beautiful is the twilight hour:
Sad, solitary
Deep silence all around
Pale dreams rock me to sleep.
On the lightly-fogged panes
shines the fading evening glow
Golden, white clouds drifting
Off to sleep, pain and trouble.

Wondrous tinges of fairy tales:
Cloud parades, Worlds – Fairies
Westward, the last rays of the sun
Eastward the first, clear stars.
Grey on grey, the poplars tower:
In the heavens, serious and silent
Golden, white clouds drifting
Off to sleep, pain and trouble.
- *(trans. J.Christensen)*

Halleluja

Halleluja - der Herr ist verrükt:
Fuxende Mädchen sind krummgebückt.
Ich reiche dem Bösen gewiss nicht die Hand:
Gott schütze und segne das Vatterland
Und wenn du nicht mehr auf Erden wirst sein,
dein Toot Hier Keinen betrübet.
So will ich es laut in die Wolken schrei'n:
Dass ich Dich unsagbahr geliebet.

- Adolf Wölfli

Halleluja

Halleluja, the Lord is crazy:
Frivolous girls are badly bent over.
I won't shake the hand of the evil man:
God protect and bless our Fatherland.
And when your time on earth is done,
no-one will be sorry for you.
Then I will shout it loud to the clouds:
that I loved you more than words can say.

- (trans. J. Christensen)

University Cardinal Singers

Kent Hatteberg, *director*

Soprano I
Emily Nash
Sarah Nettleton
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Jessica Banet
Lydia Cox
Erin Keesy
Yun Sun Kim *
Claire Mosley

Alto I
Ruthanne Fulton *
Kristin Hale
Bomi Lee *
Na-Rae Lee *
Holly Riggs

Alto II
Katie Allen
Sarah Barker
Nicole Bass
Carlisle Schoner *
Amber Whittaker

Tenor I
Ricky Lynn Case II
Joshua Hein *
Cody Martin

Tenor II
Robert Carlson
Josh Hamilton
Christopher R. Kent *
Geoffrey Wallace
Andrew Wheaton

Bass I
Jon Fejes
Nicholas D. Gray
Jacob Hein
Kyungouk Ko *
Michael Lancaster
Phillip Morgan

Bass II
Josh Brooks
Anders Davidsen
Tyler Dippold
Austin Echols
Nick Pappe
Mason Stewart

* *graduate student*

University Collegiate Chorale

Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Lauren Dillman
Samantha Lilly
Emily Nash
Sarah Tubbesing
Kelly Welding
Sabrina Wellendorff
Kelli White

Soprano II
Jessica Banet
Lydia Cox
Virginia L. Henley
Rachel Hobbs
Emily Howes
Jessica Kastor
Erin Keesy †
Yun Sun Kim *
Angela Stephens *

Alto I
Laura Campbell
Laura Elizabeth Davis
Erin Heckmann
Bomi Lee * †
Na-Rae Lee *
Claire Mosley
Katie A. Palmer
Holly Riggs
Emely Stratton

Alto II
Katie Allen
Sarah Barker
Melanie Brison
Ruthanne Fulton *
Vicky Lubbers
Carlisle Schoner *
Aryauna Stull
Amber Whittaker

Tenor I
Ricky Lynn Case II
Joshua Hein *
Ian M. Hooper
Cody Martin
Daniel Reed

Tenor II
Robert Carlson
Bradley Detro
Christopher R. Kent * †
Nick Peak
John Sida
Geoffrey Wallace
Andrew Wheaton
Trevor Zwick

Bass I
Marquese Carter
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas D. Gray
Jacob Hein
Kyungouk Ko *
Ethan James McCollum
Phillip Morgan
Kevin Oziminski

Bass II
Josh Brooks
Aaron Coomer
Jay Coughlon
Anders Davidsen
Tyler Dippold
Thomas Eastham
Austin Echols †
Nick Pappe
Mason Stewart

† *section leader*
* *graduate student*

the New Music Festival presents

University New Music Ensemble
University Symphony Orchestra

Friday, November 12, 2010 at 8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

University New Music Ensemble
Frederick Speck, *director*

Sonata for Viola and Percussion (1960) — Peter Sculthorpe (b. 1929)

Timothy Eshing, *viola*
Jimmy Weixler, *percussion*

from *Trilogy - pastoral and psychedelic* (1995)
Song — Daniel Worley (b. 1967)

Joey Crane, Grant Powell & Parker Scinta, *guitars*

Allegro (1994) — Jaan Rääts (b. 1932)

Kaitlin Doyle, *violin*
Joey Crane, *guitar*

from *Two Awakenings and a Double Lullaby* (2006)
Double Lullaby — Aaron Kernis (b. 1960)

Jasmine Davis, *soprano* Rebecca Neely, *violin*
Parker Scinta, *guitar* Nick Blain, *piano*

from *Momentum* (Cello Concerto No. 2) (2007-2009)
Together — Per Nørgård (b. 1932)

Jacob Kullberg, *cello soloist*
Lauren Cannady, *flute* Teil Buck, *oboe*
Amber Richeson, *clarinet* Jackie Royce, *bassoon*
Nancy Waring, *horn* Brad Curtin, *trumpet*
Ian Gregory, *trombone* Sam Rouster, *percussion*
Lydia Falconnier, *harp* Rene Orth, *piano*
Rebecca Neely & Selena Koo, *violins*
Michael Hill, *viola* John Marietta, *cello*
Aaron May, *double bass*
Frederick Speck, *conductor*

Smash (2005) — Jennifer Higdon (b. 1962)

Amy Ensel, *flute* Samantha Holman, *clarinet*
Kaitlin Doyle, *violin* Geoff Britton, *viola*
Byron Farrar, *cello* Jonathon Carter, *piano*
Hiroshi Fukuoka, *conductor*

INTERMISSION

University Symphony Orchestra
Kimcherie Lloyd, *director*

Voyage into the Golden Screen (1968) — Per Nørgård

Doing (1968) — Per Nørgård
I'll Do It (Allegro moderato)
You Can't Do That (Allegro)
It's Done (Lento e lontano)

"I can believe in things that are true" (2010) — James Young (b. 1984)

Premiere
Matthew Butterfield, *conductor*

Spark for Cello and Orchestra (2010) — Krzysztof Wolek (b. 1976)

Premiere
Jacob Kullberg, *cello soloist*

Insectum for orchestra and fixed electronics (2010) — Allison R. Ogden (b. 1979)

Premiere

PROGRAM NOTES

Selections by the University New Music Ensemble

Allegro - Jaan Rääts

Allegro for violin and guitar was written for Florian Meierott and Jacob Ruppel. In this work, the violinist and guitarist reciprocate roles of presenting line against pulsing excitations, the combined energy leaving a strong physical impression.

Sonata for Viola and Percussion - Peter Sculthorpe

Sonata for Viola and Percussion evokes an earthy sound and atmosphere of the ruggedness of the Sculthorpe's Australian outback. There is an intensity in its sparseness and a keen austerity in the interplay of the paired instruments. After a 1964 performance, it was described by Roger Covell of *The Sydney Morning Times* as, "A rigorously static work. The sonata, the dry gongs and desert glare of its percussion encircling the lonely human agony of the viola, exists in a climate in which emotion is all the fiercer for being half-stifled and haltingly articulate."

***Double Lullaby* from *Two Awakenings and a Double Lullaby* - Aaron Kernis**

Double Lullaby, by Aaron Kernis, combines the texts of two timeless nighttime airs, Humperdinck's "Lullaby" from the "fairy tale" opera, *Hansel and Gretel,* and the traditional American spiritual, *Angels Watching Over Me,* forming a setting that claims simplicity on its surface and sophistication in its broader unfolding tapestry. Its harmonic language is at times quite luscious, but without overdone sentimentality or candy-coating.

Scored for soprano, violin, guitar and piano, the soprano and violin parts often intertwine as duo partners, with the violin line extending the commentary and embroidering ideas first advanced in the vocal part. The expansive shaping of time is also reinforced by the delay in incorporating the guitar as a partner, this event not occurring until the work comes to the reflective repetitions of the text, "Angels watching over me," at a point that the work is poised to enter the *coda.* The work was commissioned by the San Francisco Conservatory of Music with funding from the Fleishhacker Foundation, and dedicated to Kernis's twins, Jonah and Delphine.

When at night I go to sleep,
Fourteen angels watch do keep;
Two my head are guarding,
Two my feet are guiding,
Two are on my right hand,
Two are on my left hand,
Two who warmly cover,
Two who o'er me hover,
Two to whom is given
To guide my steps to heaven.
- *Engelbert Humperdinck (1854-1921)*

All night, all day,
Angels watching over me, my Lord.
All night, all day,
Angels watching over me.

Sun is a-setting in the west,
Angels watching over me, my Lord.
Sleep my child, take your rest;
Angels watching over me.

All night, all day,
Angels watching over me, my Lord.
All night, all day,
Angels watching over me.

When at night I go to sleep,
Angels watching over me, my Lord.
Pray the Lord my soul to keep,
Angels watching over me.
- (American Traditional Spiritual)

Together from _Momentum_ (Cello Concerto No. 2) - Per Nørgård

The great Carl Nielsen once commented that titles of musical works "may be seen as a kind of road sign into music's own domain."

For Per Nørgård, the "road sign" into the musical world of his second cello concerto was the title *Momentum*, for the word captures the expanding dimensions – physical as well as musical – in the work's four movements. Gaining strength and velocity as it progresses, the concerto begins with the solitary state, a *Monologue*, in the first, and ends with one of accumulation, or *Infinity*, in the last. In the second movement, *Together*, the orchestra joins the cellist dispelling the isolation of the first, and as the solo line works through its encounter with its partner (exercising along the way the often-microtonal relationship between two notes – as close to each other as they can be), it learns that it takes two to tango! *Together* was composed as a wedding gift for the cellist Jakob Kullberg – the composer's brilliant interpreter and good friend – became the second movement. The cello part is extremely demanding, not least because it requires the soloist to constantly change expression, from introvert reclusiveness to extrovert leadership.

- Based on Per Nørgård's note to the score.

Smash - Jennifer Higdon

Smash bursts with rhythmic interplay, a sense of "whole ensemble" pulsation, and an accumulation of energy that surges to a release. Scored for flute, clarinet, violin, viola, cello and piano choirs of sounds at first contrast and then merges into a combined rhythmic and figural mosaic.

Selections by the University Symphony Orchestra

Voyage into the Golden Screen (Rejse Ind I Den Gyldne Skærm) - Per Nørgård

> *Since my earliest youth I cherished a dream of a new kind of music where everything was interconnected in a kind of delicate latticework that radiated out in all sorts of wave forms–yet which still formed one melody.*

In *Voyage Into the Golden Screen* Per Nørgård has carefully worked out the means for each member of the audience to "lay a route through the music" and to experience a new freedom in listening, a process that is achieved in the two movements by two different means.

The first movement is an exploration of the changing relationship between two sound complexes based on notes that are very close together, one on G and the other on a quarter-tone above G. Played in just intonation, the frequencies "beat" against each other and create a constantly-changing shimmer in the strings.

In the second movement, all instruments play the same constantly moving melodic line, each one in a tempo that is faster or slower than the central flute melody multiplied or divided by two: the eighth-notes in the flute are heard as sixteenths or thirty-seconds in other instruments, or quarters, half-notes, whole-notes in still other

ones. The melodic motion and patterns occur at different speeds and with different timbres throughout the movement. As in the first movement, listeners are encouraged to follow a single strand, a pair or even the entire complex, as the music moves through time.

The title of the work was taken from a song by the Scottish folk singer Donovan. The image that inspired the composer was not so much the contrast between east and west as the idea of being on a voyage from one to the other. Composed in 1968, this is perhaps the most radical music he ever composed at any given time in his career.

- Jean Christensen

Doing - Per Nørgård

A set of three variations on a Beatle's tune, "You Can't Do That" from their album, *A Hard Day's Night*, *Doing* was composed in 1968 when the "youth revolution," with its focus on pop culture, was in full swing. True to his nature, Nørgård was one of the few "serious" composers to take it seriously–in a humorous sort of way. With the rise of a half-step and fall of a third, the opening of the accompaniment for the Beatle's tune has an affinity with the first notes of the composer's "infinite row," but other than that each variation has its own point of reference as reflected in its title. Originally composed for clarinets, brass and percussion, this version is for brass and a percussion group expanded to include mallets.

- Jean Christensen

"I can believe in things that are true" - James Young

Just a little over a minute long, this piece serves as a prelude to the larger *Symphony in Seven*, which will be premiered this upcoming spring by the University of Louisville Symphony Orchestra. The music is a fanfare of two elements: mechanized, cycling gestures confront an architectural melody repeated throughout the orchestra. Eventually, it all builds to the point of collapse. The titled quotation comes from the book *American Gods*, by Neil Gaiman.

- James Young

***Spark* for Cello and Orchestra - Krzysztof Wolek**

This two-minute-long miniature was written for Jakob Kullberg and the University of Louisville Symphony Orchestra on the occasion of the 2010 University of Louisville New Music Festival. While *Spark* is a complete piece in and of itself, the intention is to develop it into a larger Concerto for Cello and Symphonic Orchestra, but as with sparks off flint, who knows exactly where it will land.

- Krzysztof Wolek

***Insectum* for orchestra and fixed electronics - Allison R. Ogden**

Insectum was written in Louisville in the summer of 2010. The fixed electronics were created using Max/MSP. *Insectum* was written in honor of the multitudes of living creatures whose experience of this planet is nothing like our own, but who are nonetheless equal claimants to life upon this earth.

- Allison R. Ogden

University Symphony Orchestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Rodney Younger and Bryen Warfield, *managers*
Amy Ensel, *librarian*
Felix Borges, *assistant librarian*

First Violin
Rebecca Neely †
Selena Koo
Mike Lambert
Marina Konishi Comfort
Steve Kinnamon
Brittney Washam
James Stinnett
Mary Grace Reed
Kate Doyle * (Golden Screen)

Second Violin
Gabrielle Boguslaw *
Catherine Tyree
Courtney Schisler
Alexander Moore
Rebecca Markowski
Courtney Morrison
Jacob Head
Elizabeth Lemmon
Hannah Chalk
Malinda Weiner

Viola
Michael Hill *
Elena Dias
Geoff Britton
Prangchat Fakto
Rachel Miller
Sydney Fogle

Cello
Felix Bourges *
John Marietta *
Lindsey Becker
Ryan Snapp
Jared Latta
Nick Volpert
Chelsea Getty
Laurel Yoder

Bass
Matthew Boothe *
Eli Raines
Felice Howard
Jordan Wright
Aaron May
Aaron Shockley
Grant Jacobs
Sam Zaconne
Karli Bailey
Catherine Craig
Ben Heckel
Jake Siener

Piccolo
Keilah Washington

Flute
Lauren Cannady *
Sarah Carney
Baely Slaton
Amy Ensel ° (Golden Screen)

Oboe
Teil Rochelle *
Caitlin Dolenc
Lexie Langella

Clarinet
Samantha Holman *
Dylan Lloyd
Alex Ravitz
Jessica Lynn

Bass Clarinet
Alex Ravitz

Bassoon
Jackie Royce *
Paul Tromba

Horn
Nancy Waring *
Jennifer Pope
Ben Taylor
Elizabeth Metzger
Ian Wolfe
McKenna Hynes

Trumpet
Michael Teglasi *
Brad Curtin
Halston Soder
Micah Holt

Trombone
Ian Gregory *
Phil Steinmetz

Bass Trombone
Joe Murrell

Tuba
Adam Edwards *
Bryen Warfield
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John Carey *
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Sam Rouster
James Weixler
Rodney Younger

Piano
Krista Wallace-Boaz °

Harp
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* *principal*
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Lydia Cepeda, *soprano*

with

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Michael Hill, *viola*
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Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Afternoon
November 14, 2010
7:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

SALVE REGINA in La minore (1736) — GB Pergolesi (1710-1736)
for soprano, strings and continuo
I. Salve Regina
II. Ad te clamamus
III. Eia ergo Advocata
IV. Clemens, o Pia

Vier letzte Lieder (4 Last Songs), Op. posth. — Richard Georg Strauss (1864-1949)
No. 1. Fruhling
No. 2. September
No. 3. Beim Schlafengehen
No. 4. Im Abendrot

Chere nuit (1897) — Alfred Bachelet (1864-1944)

Fleurs (1939) — Francis Poulenc (1899-1963)

Les filles de Cadix (1874) — Léo Delibes (1836-1891)

4 Madigales Amatorios (Four Love Madrigals) (1947) — Joaquín Rodrigo Vidre (1901-1999)
No. 1. Con que la lavare?
No. 2. Vos me matasteis
No. 3. De donde venis, amore?
No. 4. De los alamos vengo, madre

Pastorale *"12 Poems of Emily Dickinson"* — Aaron Copland (1900-1990)
No. 5. Heart we will forget him
No. 11. Going to Heaven
No. 3. Why did they shut me out of Heaven

Notes, Texts & Translations

Salve Regina in A minor
for Soprano, string quartet and continuo

Giovanni B. Pergolesi (1710-173

Pergolesi, Italian composer, violinist and organist is mainly recognized for his Comic Operas, particularly *La Serva Padro* his most famous work. He led one of the shortest lives of all important composers, dying at only age 26 of tuberculosis, b he was prolific, producing operas, and works in various religious genres. His *Salve Regina in A minor* is a less known wor than his *Stabat Mater* and the C major and F Major *Salve Regina* settings. Pergolesi demonstrates a gallant, expressive sty and shows a new concertante vocal movement, the fruit of his Neapolitan influence.

The prayer, *Salve Regina* is attributed to Hermannus Contractus, an eleventh century monk, who is credited with a numbe of well known Marian pieces. This Marian hymn is sung after Compline for most of the liturgical year.

Salve regina
Salve Regina,
Mater Misericordiae
Vita dulcedo
et spes nostra salve

Hail Queen
Hail Queen
Mother of mercy:
our life, our sweetness,
and our hope, hail.

Ad te clamamus
Ad te clamamus,
exsules filii Hevae
Ad te suspiramus,
gementes et flentes
In hac lacrimarum valle

To thee do we cry,
To thee do we cry,
exiles; sons of Eve.
To thee do we sigh,
moaning and weeping
in this valley of tears.

Eia ergo advocata
Eia, ergo, advocata nostra
illos tuos misericordes oculos ad nos converte
Et Iesum, benedictum fructum ventris tui
Nobis post hoc exsilium ostende

Ah then, Advocate,
Ah then, our Advocate,
those merciful eyes of thine turn towards us.
And Jesus, the blessed fruit of thy womb,
after this exile show unto us.

O clemens
O clemens, O pia, O dulcis, Virgo Maria.
Salve.

O clement
O clement: O holy: O sweet Virgin Mary.
Hail.

Vier letzte Lieder (Four Last Songs), Op. posth.

Richard Georg Strauss (1864-1949

The spiritual nature brings the performer to a place of reflection and depth while the vocal demands of the piece drives th singer to the ultimate use of vocal technique and mastery. The *Vier letzte Lieder* must be approached with joyous respect.

The composition of *Vier letzte Lieder* took place between May and September 1948, a year before the death of the compose The setting of Joseph von Eichendorff's *Im Abendrot* was composed in May, while the remainder were written between Jul and September, settings of Hermann Hesse who had received the Nobel Prize for literature in 1946. *September* was for man years thought to be Strauss's last music but the manuscript of *Malven* came to light after the death of the soprano Mari Jeritza-Seery in July 1982.

The posthumous première of these songs, to which the publisher gave the overall title, took place in London's Royal Alber Hall on 22 May 1950 with Norwegian soprano Kirsten Flagstad and the Philharmonia Orchestra conducted by Wilhelm Furtwängler. The pervading mood throughout the four songs is one of death and transience: a withering garden (*September*) the departure of summer (*Im Abendrot*), a soaring of a liberated spirit (*Beim Schlafengehn*), contrasted with concerns of blissfu love in the present (*Frühling*). Strauss lavishes all his knowledge and skill in this final outpouring for the female voice, giving the singer a long autumnal cantilena throughout.

Frühling expresses an emotive desire for the return of spring but opens gloomily, although later there are light warming patches of C and A major in the third stanza. *September* is concerned with the splendor of the autumn garden to the words o *Der Sommer schauert still seinem End entgegen* contrasted with the images of withering and decay *Golden tronft Blatt um Bla*

nieder vom hohen Akazienbaum. Beim Schlafengehn presents the image of a man tired and weary, preparing himself for death. Strauss introduced a fourteen-bar intermezzo for solo violin, before leading into the final stanza 'Und die Seele, unbewacht, will in freien Flügen schweben'.

Although marked *Andante*, the tempo in *Im Abendrot* becomes continually slower, first by the numerous tempo changes between 4/4 and 3/2, then by Strauss's own explicit markings of "still calmer", "even slower" to the final cessation of all movement by the end.

Fruhling
In dämmrigen Grüften
träumte ich lang
von deinen Bäumen und blauen Lüften,
von deinem Duft und Vogelsang.

Nun liegst du erschlossen
in Gleiß und Zier,
von Licht übergossen
wie ein Wunder vor mir.

Du kennest mich wieder,
du lockest mich zart,
es zittert durch all meine Glieder
deine selige Gegenwart!

- Poet Hermann Hesse (1877-1962)

Spring
In dusky vaults
I have long dreamt
Of your trees and blue skies,
Of your scent and the songs of birds.

Now you lie unwrapped
In glistening splendor,
Glowing with light,
Resembling a wonder before me.

You know me again,
You beckon tenderly to me;
All of my limbs quiver
From your blessed presence!

September
Der Garten trauert,
kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.

Golden tropft Blatt um Blatt
nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
in den sterbenden Gartentraum.
Lange noch bei den Rosen
bleibt er stehen, sehnt sich nach Ruh.
Langsam tut er die großen
müdgewordnen Augen zu.

- Poet Hermann Hesse (1877-1962)

September
The garden is mourning,
The wintry rain sinks into the flowers.
Summer quivers
As it meets its end

Leaf upon leaf drops golden
Down from the lofty acacia
Summer smiles, astonished and tired,
In the dying garden dream
For a while still by the roses
It remains standing, yearning for peace.
Slowly it closes its large
Weary eyes

Beim Schlafengehen
Nun der Tag mich müd gemacht,
soll mein sehnliches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,
Stirn, vergiß du alles Denken,
alle meine Sinne nun
wollen sich in Schlummer senken.

Und die Seele unbewacht
will in freien Flügen schweben,
um im Zauberkreis der Nacht
tief und tausendfach zu leben.

- Poet Hermann Hesse (1877-1962)

Time to Sleep
Now that the day has made me so tired,
My dearest longings shall
Be accepted kindly by the starry night
Like those of a weary child.

Hands: cease your doings,
Mind: forget all of your thoughts;
All my senses now
Will sink into slumber

And my soul, unobserved,
Will soar on open-air wings
In the magic circle of the night,
To live deeply and in a thousand fold different ways.

Im Abendrot
Wir sind durch Not und Freude
Gegangen Hand in Hand:
Vom Wandern ruhen wir beide
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und laß sie schwirren,
Bald ist es Schlafenszeit,
Daß wir uns nicht verirren
In dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot,
Wie sind wir wandermüde -
Ist dies etwa der Tod?

- Poet Josef Karl Benedikt von Eichendorff (1788-1857)

At Dusk
In the midst of joy and sadness
We have walked together, hand in hand,
And now we rest from wandering
On silent land

Around us the valleys leave,
The air is growing dark,
And dreamily into the deep atmosphere,
There still ascends two larks.

Come here, and let them flutter,
The time to sleep has arrived.
We would not want to lose our way
In this great loneliness

O vast and silent peace!
So deep in twilight ruddiness,
We are so tired of wandering
Could this perhaps be death?

Chere nuit (Dearest Night) — Alfred Bachelet (1864-1944)

Alfred Bachelet, composer, conductor and head of Conservatoire in Nancy was a key figure in French Opera. He was drawn to programmatic works. Critics consider him a French Wagnerian. His naturalistic subject matter has been misunderstood by critics.

His song *Chere Nuit* is internationally known and performed. Composed for Nellie Melba, it uses a vaguely impressionistic language, which is an uncharacteristic work of Bachelet, since he was regarded as a French post-romantic whose music was closer to that of Richard Strauss than Debussy.

Chere nuit
Voici l'heure bientôt. Derrière la colline
je vois le soleil qui décline
Et cache ses rayons jaloux ...
J'entends chanter l'âme des choses
Et les narcisses et les roses
M'apportent des parfums plus doux!
Chère nuit aux clartés sereines
Toi que ramènes le tendre amant
Ah! descends et voile la terre
De ton mystère calme et charmant.
Mon bonheur renaît sous ton aile
O nuit plus belle que les beaux jours:
Ah! lève-toi pour faire encore
Briller l'aurore de mes amours?

- Poet Eugène Adénis-Colombeau (1854-1923)

Dearest Night
The hour is here. Behind the hill
I see the sun moribund
And masks his jealous rays
I understand the singing souls of things,
And the narcissuses and roses
They all bring me sweetest perfumes!
Dear night of serene transparency,
You who bring back my tender lover,
Ah, fall and veil the earth
With your calm and enchanting mystery
My happiness relives under your wings,
O night, more beautiful than any days:
Ah, arise and again make
The dawn of my love shine forth!

Fleurs, FP. 101, from Fiançailles pour rire, no. 6. — Francis Poulenc (1899-1963)

During his lifetime, Poulenc was known primarily as a song composer, due to his extensive tours with singer Pierre Bernac and later with Hugues Counod. Poulenc's composition of songs spans his entire lifetime. He demonstrates his mastery of this genre even in purely instrumental music, with his focus on melody and subsidiary accompaniment. Poulenc also composed music for chorus, piano, chamber groups, and orchestra.

The song cycle *Fiançailles pour rire* (Engagement for Laughter) displays Poulenc's characteristic harmonic elegance and melodic originality. The song *Fleurs* starts in a major key however, ends in a minor cadence. The poet Louise de Vilmorin was Poulenc's friend. She was suffering during WWII when he decided to compose this cycle to her poems. He wrote this song cycle in 1939 at his country house in Noyzai.

***Fleurs* 1939 France**
The song is a love song of a dead woman who sees that her lover is bringing flowers to her casket. The longing air is reflected in the dazzling lyric vocal line. Its texture is closely knit where piano chords and voice emerge together. The first note comes with no prelude or notice… from afar.

Fleurs
Fleurs promises, fleurs tenues dans tes bras,
Fleurs sorties des parenthèses d'un pas,
Qui t'apportait ces fleurs l'hiver?
Saupoudrées du sable des mers?
Sable de tes baisers, fleurs des amours fanées
Les beaux yeux sont de cendre et dans la cheminée,
Un cœur en rubanée de plaintes
Brûle avec ses images saintes.

- Poet Louise de Vilmorin (1902-1969)

Flowers
Promised flowers, flowers held in your arms
Flowers sprung from the parenthesis of a step
Who brought you these flowers in winter?
Powdered with the sand of the seas?
Sand of your kisses, flowers of faded loves
The beautiful eyes are ashes and in the fireplace,
A heart beribboned with sighs
burns with its sacred pictures.

Les filles de Cadix (The Maids of Cadiz) — Léo Delibes (1836-1891)

Henri Maréchal described Delibes as *"restless, fidgety, slightly befuddled, correcting and excusing himself, lavishing praise, careful not to hurt anyone's feelings, shrewd, adroit, very lively, a sharp critic."* He did not let extreme modernisms enter his musical style.

Cadiz is an ancient city on the Costa de la Luz in Andalusia, Southern Spain. It is almost entirely surrounded by ocean. It is place of extraordinary combination of landscape, history and architecture. Its people are incredibly relaxed, open and friendly.

Les filles de Cadix is written in the same Franco-Spanish atmosphere found in Bizet's *Carmen*. This energetic and lighthearted bolero was composed during 1885 and 1886, to words by Alfred de Musset (1810-1857). It is theatrically strong in character. Three "gaditanos" (Cadiz' natives) girls and three boys came from a bull fight and danced a bolero while flirting and enjoying youth and love when a rich Hidalgo comes and wants to take one of the girls in exchange for gold and riches. To this the girls answer, "We, girls of Cadiz cannot accept."

Les filles de Cadix
Nous venions de voir le taureau,
Trois garçons, trois fillettes,
Sur la pelouse il faisait beau,
Et nous dansions un bolero
Au son des castagnettes;
Dites-moi, voisin,
Si j'ai bonne mine,
Et si ma basquine
Va bien, ce matin,
Vous me trouvez la taille fine?
Ah! ah!
Les filles de Cadix aiment assez cela.

Et nous dansions un bolero
Un soir c'était dimanche,
Vers nous s'en vint un hidalgo
Cousu d'or, la plume au chapeau,
Et la poing sur la hanche:
Si tu veux de moi,
Brune au doux sourire,
Tu n'as qu'a le dire,
Cette or est à toi.

The Maids of Cadiz
We come from the bullfight feast,
Three boys, three little girls
On the lawn it was fine,
And we were dancing a bolero
To the sound of castanets;
Tell me, neighbor,
If I look well,
And if my bodice
Goes well, this morning,
Do you find my waist slim?
Ah! Ah!
The girls of Cadiz rather like that.

And we were dancing a bolero
One afternoon, it was Sunday,
To us came a dashing Hidalgo.
Extremely wealthy, a plume in his hat,
And his hand on his hip:
"If you want me,
Brunette with the sweet smile,
You have only to say it,
And this gold is yours."

Passez votre chemin, beau sire,
Ah! Ah!
Les filles de Cadix n'entendent pas cela.

Pass on your way, good sir.
Ah! Ah!
The girls of Cadiz don't listen to that.

- Poet Louis Charles Alfred de Musset (1810-1857)

Cuatro Madigales Amatorios (Four Love Madrigals) Joaquín Rodrigo y Vidre (1901-1999)
Inspirados en la música española del siglo XVI (Inspired by the XVI century Spanish music)

Joaquin Rodrigo y Vidre was born in Sagunto, near Valencia, Spain. He was blinded at the age of three as a result of a diphtheria epidemic. He was a neoclassic nationalistic composer. His most famous work is the *Concierto de Aranjuez* for Guitar and Orchestra.

During the Spanish Civil War he lived in Paris. While in Paris, Rodrigo became active in the group of Spanish composers living there – Falla, Turina, Albeniz, and Granados. Falla inspired Rodrigo to incorporate Spanish nationalistic elements into his music including Moorish and Gypsy melodies, Spanish dance rhythms and accompaniments that evoked the guitar.

Rodrigo composed around 100 songs, many of which have not been heard outside his native Spain.
Like that of Turina, Rodrigo's vocal music has distinctive nationalistic characteristics: dance rhythms, old materials, and lyric plaintive melodies. His musical style shows little deviation or development, remaining squarely in a colorful, but fairly conservative Spanish idiom. His style is conservative, faithful to a tradition. Rodrigo was fond of using ostinati as unifying devices in his piano accompaniments. His approach to melody is extremely lyrical, showing a melodic gift of remarkable eloquence.

Cuatro Madrigales Amatorios provide the texts and melodies for this song cycle, probably the best-known of Rodrigo's vocal works. The songs are clever and striking arrangements of well-known Spanish songs of the sixteenth century. He also wrote an orchestral arrangement for this cycle.

No. 1 *Con qué me lavaré?* - The tonality alternates between D minor and D major in this grief-stricken lament. "What can I wash my sadness with?" Here lyric lines are sung syllabically with canonic imitation between voice and piano.
No. 2 *Vos me matasteis* - Though in a slightly faster tempo than the previous song, this is a thoughtful, lyric setting – "You have killed me"– hair down girl." As in the first song, short motives interact frequently between the voice and piano.
No. 3 *De dónde venís amore?* - This is a spirited, playful text: "Where have you been my love? Ah, I know very well" The tempo is marked *Allegro grazioso.* Rodrigo has the voice sing in a four-bar staccato coloratura passage of a wordless discourse. The emotional content in this part of the story cannot be expressed in words thus the use of 'ah' instead. Alternating the motives in different registers in the accompaniment also serves to express the lover's flighty behavior. This song is a famous *villancico* by Enriquez de Valderrabanno (fl 1550), who published a seven-volume book of vihuela music.
No. 4 *De los álamos vengo* - The original *villancico* from which Rodrigo made this arrangement was by Manuel de Fuenllana (1550) who dedicated the set of songs (from which this one is taken) to Philip II. The story of this song is a lover who returns from the forest where he spent loving time with his girlfriend. Vocal phrases are graceful and melodious, with a tiny syncopation on the word "madre." Word-painting at the word "aire" (breeze) initiates coloratura passages and melismatic word settings, which appear with increasing frequency to the end of the song. The ostinato in the accompaniment combines with the flexible vocal line and is well-designed as well as thrilling.

Con que la lavare?
¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré,
Que vivo mal penada?
Lávanse las casadas
con agua de limones:
lávome yo, cuitada,
con penas y dolores.
¿Con qué la lavaré,
Que vivo mal penada?

With what shall I wash?
With what shall I wash
the skin of my face?
With what shall I wash it
since I live in so much distress?
May the married wash their faces
with lime water
I wash afflicted
with sorrows and pain.
With what shall I wash
the skin of my face?

Vos me matasteis
Vos me matásteis,
niña en cabello,
vos me habéis muerto.
Riberas de un río
ví moza [vírgen],
Niña en cabello,
vos me matásteis,
Niña en cabello,
vos me habéis muerto.

De donde venis, amore?
¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo!

De los alamos vengo, madre
De los álamos vengo, madre,
de ver cómo los menea el aire.
De los álamos de Sevilla,
de ver a mi linda amiga,

You have slain me
You have slain me
Maiden with your hair down
You have left me lifeless
On the banks of the river
I saw a young virgin
Maiden with her hair down
You have slain me
Maiden with your hair down
You have left me lifeless.

Where have you been, my love?
Where have you been my love?
I know very well where,
Where have you been my friend?
I saw everything....

I come from the poplars, mother
I come from the poplars, mother...
From seeing how the wind shakes them...
Form the poplars of Seville,
I come from seeing my pretty sweetheart.

Aaron Copland (1900-1990)

As a young and impoverished composer in his twenties and thirties, he faced for the most part an unsympathetic public, an indifferent press, and an indifferent musical establishment. He survived during these difficult years thanks to the help of small circle of patrons, friends, and relatives, as well as to some essential institutional support.

"Further elucidating Copland's achievements are the startling dichotomies embodied by both the man and his work: his output encompasses nervous violence and utter calm, austere severity and childlike whimsy, knowing sarcasm and naive tenderness, wistful loneliness and civic solidarity. Earthy, daring, expressive and personal, his music is also elegant, restrained, objective and humane. A participant in the avant-garde, he wrote works of popular appeal; respectful of the great European traditions, he embraced the musics and cultures of the Americas; a private individual, he took to heart the health of his profession and the fears and aspirations of the average person; a Jewish, homosexual, liberal New Yorker, he created an American musical language; sensitive to life's "tragic reality," he remained resiliently optimistic. To America and the world he left this paradoxical legacy."

"Although the text of *Pastorale* reflect the time's vogue for Asian materials, Copland settings seem unusually cautious about exploiting exotic mannerisms. *Pastorale* is a unique achievement; it is the only contented love song, the dream toward which all the more troubled love songs yearn."

Copland's song cycle *"Twelve Poems of Emily Dickinson"* was his first composition for voice and piano in more than twenty years. The composer himself participated as pianist in the premiere performance of the cycle with soprano Alice Howland. Copland orchestrated eight of the twelve songs of the cycle.

"Copland songs are relatively few in number but most certainly of a noticeable quality, and they testify how successfully he gave a great deal of thought as to how his essentially instrumental style could be adapted for the voice." says Enrico Maria Polimanti, pianist.

Heart we will forget him is a sentimental ballad that Copland dedicated to Marcelle de Manziarly. In this song the piano is conceived in obvious dialogue with the voice throughout and the smooth, linear character of the keyboard writing makes the song sound more like a vocal duet than anything heard heretofore in the cycle. The vocal part is essentially through-composed as a free counterpoint to the framework.
Going to Heaven! seems similar in style to Old American Songs; it has a gospel feel, interrupted by recitativo sections. The music of the phrase, *"Since the mighty autumn afternoon"*, foreshadows that of, *"Since then 'tis centuries"*, in The Chariot, the final song in the series.

According to Polimanti, from the naive text of *Why do they shut me out of Heaven?* Copland draws an expressive arioso

supported by sober accompaniment; jazz elements can be heard at the beginning of the second strophe.

Pastorale

Since you love me and I love you
The rest matters not.
I will cut grass in the fields
And you will sell it for beasts.

Since you love me and I love you
The rest matters not.
I will sow maize in the fields
and you will sell it for people.

- Poet E. Powys Mathers (1892-1939) from Kafiristan

***Heart we will forget him* from "12 Poems of Emily Dickinson" song cycle.**

Heart, we will forget him
You and I, tonight.
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you're lagging,
I may remember him!

- Poet Emily Dickinson (1830-1886)

***Going to Heaven* from "12 Poems of Emily Dickinson" song cycle.**

Going to Heaven!
I don't know when,
Pray do not ask me how, -
Indeed I'm too astonished
To think of answering you!
Going to Heaven! -
How dim it sounds!
And yet it will be done
As sure as flocks go home at night
Unto the shepherd's arm!

Perhaps you're going too!
Who knows?
If you should get there first
Save just a little place for me
Close to the two I lost!
The smallest "robe" will fit me,
And just a bit of "crown";
For you know we do not mind our dress
When we are going home

Going to Heaven!
I'm glad I don't believe it
For it would stop my breath,
And I'd like to look a little more
At such a curious earth!
I am glad they did believe it
Whom I have never found
Since the mighty autumn afternoon
I left them in the ground.

- Poet Emily Dickinson (1830-1886)

Why did they shut me out of Heaven? **from "12 Poems of Emily Dickinson" song cycle.**

Why do they shut me out of Heaven? Did I sing too loud?
But I can sing a little minor,
Timid as a bird.

Wouldn't the angels try me
just once more
Just see if I troubled them
But don't shut the door!

Oh if I were the gentlemen
in the white robes
and they were the little hand that knocked
Could I forbid?

Why do they shut me out of Heaven? Did I sing too loud?

- Poet Emily Dickinson (1830-1886)

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Pianist

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Sunday, November 14, 2010 at 4pm
School of Music, Comstock Hall
University of Louisville

Program

Impromptus Op. 142, D. 935 — F. Schubert (1797–1828)
- *No. 1 in F minor: Allegro moderato*
- *No. 2 in A-flat Major: Allegretto*
- *No. 3 in B-flat Major: Thema: Andante*
- *No. 4 in F minor: Allegro scherzando*

Sonata, No. 13 in A Major, Op. 120, D. 664 — F. Schubert
- *Allegro moderato*
- *Andante*
- *Allegro*

Intermission

Sonata in B-flat Major, D. 960 — F. Schubert
- *Molto moderato*
- *Andante sostenuto*
- *Scherzo: Allegro vivace con delicatezza*
- *Allegro ma non troppo*

{program subject to change}

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Program Notes

by John Hausmann

Spontaneity is the overriding feeling one gets from the Four Impromptus, Op. post. 142. While these pieces have more exact repetition and less succinct formal structures than the sonatas, there is a refreshing extemporized feel that makes them an appropriate counterpart to the rest of the program. Each Impromptu gives the sense of an improvisation that was later notated. If one thinks of the pieces like this, one can almost hear Schubert thinking and composing out loud, repeating one section while looking forward to another.

The first Impromptu begins with a dramatic dotted theme in F minor. Schubert releases the tension with a sedate B section that moves to the relative major (A^b), and then presents a theme remarkable for both its expressive nature and expansive quality. This music, consisting of pairs of thirds alternating between high and low registers under a constant supporting pulse, develops out of its original emotional character to eventually become a reprise of the first theme. Both the frequency and literalness of the repeated material give this music an improvised quality, since it seems Schubert returns to these ideas to anchor himself formally. This repeated material contrasts with turbulent passages related to the original material. Schubert modulates his ideas through a series of unexpected keys that work well physically on the piano, but that do not always make traditional harmonic sense. This gives the impression that he is viscerally exploring the keyboard as he works these ideas out, and is another factor in the work's fresh and exploratory feeling.

The second Impromptu begins with a minuet that is a wonderful example of Schubert's effortless melodic grace. Even the harmonic drama present in the middle section cannot overwhelm the melody's beautiful simplicity. The tension in the music comes from the rhythm, which Schubert notates in a triple meter, but counters with cross-rhythms that imply a duple meter division. These cross-rhythms continue into the trio, which contrasts a flowing triple subdivision in the left hand against two separate triple divisions in the right hand. The minuet's return balances the formal structure of the entire piece.

The third Impromptu is a theme and variations. The theme is repeated, making it easier to hear how Schubert changes and develops the melody. The first variation presents the theme in dotted rhythms under a steady flowing accompaniment. The character of the theme is not changed substantially, but changes in the supporting piano part do reveal some of the melody's dramatic potential. The second variation adds ornamentation to the melody under syncopated chords. The theme is cast in a different light rather than substantially changed. Schubert

does not alter the character of the melody until the third variation, where he sets the melody in a dark minor key and employs a continuous two-against-three rhythmic contrast. By the fourth variation, the theme is almost unrecognizable, as it is set in rolled octaves under a countermelody in the soprano. Again, one gets the sense of Schubert extemporizing at the piano, maintaining his material at first, but then gradually becoming more familiar with it, and letting it lead him to colorful new worlds. The most bombastic of these is the fifth and final variation, a pianistic *tour de force* with rapid scalar passages. A coda presents the theme one final time in a simpler version, as Schubert returns to the original character of the melody to end the piece.

The fourth Impromptu begins with a theme that achieves its dramatic potential from hemiolas, as vigorous octave accents stamp out duple rhythms in a triple meter. More of this potential is apparent when Schubert pauses on a dissonant chord for some brilliant passagework. An abrupt modulation to the relative major seems that it will create a tranquil atmosphere, but more hemiolas and dissonant modulations rapidly erode that feeling. The mood changes as Schubert abruptly modulates, recasting the theme in different keys with an air of spontaneity. This gives way to even more passagework, this time with both hands playing in octaves for a powerful effect. The first theme returns and gives way to a coda that begins sedately with held chords in the left hand, but that quickly becomes dramatic, with off-beat accents, octave passages, and a final scalar passage that stretches the entire length of the keyboard.

The sonata in A major opens with a stomping theme in the bass. A repetition of this theme (with a new countermelody in the top voice) is followed by a transitional passage that employs the stark changes of register and texture that characterize this movement. The lyrical second theme follows and establishes a melodic idea that Schubert uses to prepare the development section. Schubert emphasizes the top note of the melody (B), but then wrenches the note up a half step (to C). Although a small distance on the keyboard, these two notes are worlds apart harmonically, and in order to resolve this tension, Schubert needs to spend the entire first section of the development oscillating between these keys. While the section is characterized by static textures and suspended momentum, the inherent tension between these two tonal areas drives the remainder of the development. The second section of the development begins with another tonicization of C, this time in a minor mode. Following a long dominant pedal, the recapitulation arrives. The second theme is reharmonized in the tonic A major, but then moves abruptly to the key that dominated the development, C major. After much tension and frequent modulation, the music winds

its way back to the tonic. A series of expansive arpeggios ends the movement, with the penultimate arpeggio presenting a darkly expressive color.

The Andantino is the center of gravity for the entire sonata. The A section begins with a theme in F# minor, a theme with "an atmosphere of melancholic contemplation or obsession." This effect is created by the music's static nature, which stresses a few pitches in a narrow melodic register. This bleak emotional landscape so pervades the music that it persists even when the theme is reharmonized or stated more dramatically in octaves. Schubert presents the same theme repeatedly, which, despite changing harmonic guises, lends the musical material an obsessively unchanged nature. The arrival of the B section abruptly shatters the emotional stability of the A section. With its broad, sweeping gestures and wild, fantasy-like character, this section replaces that steadiness with drastic changes of mood. Following such music, it seems impossible that the A section can restore its serene tranquility. When it returns, the music is in a new key and features a more active accompaniment. While the theme eventually returns to the original F# minor, the static emotional character of the first section is never wholly restored. A series of rolled chords low in the piano's register bring this incredibly emotive and wide-ranging movement to a close.

These same rolled chords open the scherzo of the next movement, which features some interesting harmonic progressions. The scherzo begins in A major, but the second section moves to a foreign key. This change is confronted with an unprepared cadence in another distant key, this one a half step above the original departure. Schubert then brings back the music that began the movement, in its original key. While this is an atypical harmonic return for the middle of a movement, Schubert needs to counteract the wild harmonic progressions throughout the scherzo by restating the tonic. The trio begins with what some scholars have called a "reincarnation" of the opening movement's first theme, situated expressively in the tenor voice of the left hand, a reminiscence that foreshadows another important allusion at the end of the work.

The fourth movement is a sonata-rondo that begins with a classically balanced phrase. The second statement of this theme occurs in the bass, with a new triplet rhythm above. This rhythm becomes very important throughout the remainder of the movement, continuing practically without pause until the return of the first theme. Another important rhythmic idea is introduced in the second theme, a simple scalar idea with driving repeated notes. This short-short-long idea plays off the accompanying triplets, which, along with motivic cells from the two themes, becomes fragmented and developed until the return of the

first theme. Schubert continues developing his ideas after this reprise, most notably by shifting registers dramatically, introducing a dissonance in the highest register of the piano, and resolving to a consonance in the lowest register. This wonderfully dramatic effect heightens the relaxation of the following section, which becomes fixed both registrally and melodically. After a "false" reprise that presents the first theme in the wrong key, Schubert returns to the tonic major for the recapitulation. A coda, which seems to interrupt the remainder of the recapitulation, breaks off phrases of the main themes and reharmonizes them in strange keys. Adding to this unsettling effect is the following *Presto*, which explodes out of a sustained silence. Following some virtuosic passagework, the piece concludes with an allusion to the first theme of the opening movement, a cyclic device that provides a high level of organic unity.

The B♭ major sonata begins with one of Schubert's longest and most expansive movements. Instead of a typical exposition with two themes and two primary key areas, Schubert presents three themes in three different keys. This expansion of the sonata form is what makes the movement's long length possible. The music moves to unexpected places and needs extra time to resolve the added tensions and contrasts. The first theme, a perfectly balanced eight-measure phrase, is immediately followed by an unexpected G♭, trilled low in the piano's register. This very recognizable gesture returns and expands into a warmly colored passage in that harmonically foreign key. This deviation means that Schubert must bring the first theme back, now *forte* and over a dominant pedal, before he can move to the second theme. Schubert has another surprise ready and gives us a second theme, but in an unexpected minor key. This harmonic slight-of-hand works since the theme is a respelling of the pitches of the trilled cadence Schubert used earlier. After ornamenting and expanding this second theme, Schubert finally gives us the expected dominant key and the third theme, which contrasts an arpeggiated figure with supporting syncopated chords.

A cell of theme one begins the development, which is cast in the key of C♯ minor, an unexpected tonality for a sonata in B♭. This idea rapidly gives way to a development of theme three, which is presented in various keys, adding beautiful harmonic color. The music finally stabilizes in the foreign sounding tonic minor, where Schubert presents an entirely new theme and heightens the tension by superimposing duple and triple rhythms. After a long passage of mounting tension, Schubert finally begins to develop the first theme, oscillating between the tonic and another key. The tonic eventually gains ascendency, and the recapitulation begins. The exposition is repeated as expected. While

Schubert does vary the key area of the second theme, he returns to the tonic for the third theme, and the movement ends cyclically with a return of the first theme.

The second movement, a simple A–B–A' form, begins with a darkly expressive theme in C# minor, the same key that began the development section of the first movement. The theme, set in the piano's middle register, gradually builds until Schubert releases this tension and presents the theme in a major key. Schubert remains in this key as he introduces the second theme, a chordal melody presented over a steady accompaniment, which becomes a series of flowing triplets. As Schubert relaxes this rhythmic tension, he increases the harmonic tension by modulating to the remote key of C major. An abrupt modulation prepares the return of both the first theme and the tonic C# minor. When he returns to the A section, Schubert propels the music forward by varying the rhythm of the accompaniment. This slight change ensures that the momentum from the B section is not lost, and that the final statement of the theme sounds tranquil.

The third movement is a scherzo and trio. The scherzo begins in B♭ major, the tonic of the sonata. A playful idea is introduced in the right hand and immediately mirrored in the left. The second section of the scherzo moves to a distant key before returning with the first theme in the tonic. (Incidentally, this section is in D♭ major, a respelling of the C# that has played such an important role in the last two movements.) The trio, which moves unexpectedly to the tonic minor, establishes a play of rhythms by contrasting duple meter in a triple meter structure. The scherzo then returns to round out the form.

The fourth movement begins in an unexpected key, with Schubert increasing long-range harmonic tension by delaying the arrival of the expected B♭ major until the middle of the movement. An ornamented version of the first theme moves briefly through distant keys before arriving at the second theme. A tempestuous passage of thick chords and sharply accented octaves follows, but gives way to music that, while gentler, is still rife with unresolved rhythmic tension. A reprise of the first theme remains in the foreign key that Schubert began the piece in, and remains in that key during a developmental passage with wild modulations. Schubert arrives at the tonic B♭ major with the second theme, but there are still unresolved tensions, since he has yet to set the first theme in this key. The arrival of the first theme in the tonic becomes the final goal of the movement. At long last, Schubert releases this tension and gives us a wildly rolling coda, affirming the tonic with an energy that contrasts refreshingly with the elegiac mood of the work as a whole.

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Historic Brass Ensemble

Trombone Ensembles

Undergraduate Horn Ensemble

Trumpet Ensemble

Monday Evening
November 15, 2010
8:00 p.m.
Margaret Comstock Concert Hall

PROGRAM

Historic Brass Ensemble
Michael Tunnell & Brett Shuster, *directors*

Intrada 41
Bal 33 — Johann Pezel (1639-1694), Arr. Michael Rondeau

The Teares of the Muses
Lullaby
The Honie-Suckle — Anthony Holborne (1545-1602)

Micah Holt, Don Johnson & Michael Tunnell, *Cornetto & Natural Trumpet*
Samuel Stidham, Cory Zilisch & Brett Shuster, *Sackbut*
Sam Rouster, *percussion*

University of Louisville Trombone Ensemble
Brett Shuster, *director*

Canzona — Tiburzio Massaino (1550-1608)

Capriol Suite
Basse-Dance — Peter Warlock (1894-1930)

Tower Music — Vaclav Nelhybel (b. 1919)

Osteoblast — Derek Bourgeois (b. 1941)

Tenor Trombones
Irene Andhika
Michael Bourne
Tim Doyle
Brandon Etienne
Ian Gregory
Steve McCallum
Collin Pitman
Patrick Regan
Tab Scribner
Phillip Steinmetz
Samuel Stidham
Cory Zilisch

Bass Trombones
James Clark
Hiroshi Fukuoka
Joseph Murrell
Michael Tignor

University of Louisville Undergraduate Horn Ensemble

Summer Meeting '77 (1977) — François Glorieux (b. 1932)

Matthew DeVore, Mason Gatch, Gabriel Grosskopf, Aaron Coomer, Justin Warner, Elizabeth Metzger, Ben Taylor, Stephanie Radcliffe, Emma Keller, Ian Wolfe

University of Louisville Trumpet Ensemble

Michael Tunnell, *director*
Michael Teglasi, *assistant conductor*

Madrigal, Moro lasso al mio duolo (I die, weak with pain) — Carlo Gesualdo (ca. 1560-1613) Trans. David Hickman

The Barber of Seville — Gioachino Rossini (1792-1868) Arr. John Miller

Nocturne – Midsummer Night's Dream — Felix Mendelssohn (1809-1847) Arr. Albert Mancini

Overture – The Marriage of Figaro — W.A. Mozart (1756-1791) Arr. Eric Swisher

Winter Light – For Eight Trumpets (1996) — Marc Satterwhite (b. 1954)

William Tell Overture — Gioacchino Rossini (1792-1868) Arr. David Marlatt

Trumpets

Seth Burkardt
Brad Curtin
Chris Ginder
Micah Holt
John Louden
Amber Posey
Jake Rychen
Michael Teglasi
Nathan Youthers
Amber Colliver
Trevor DeJarnett
Zach Groves
Steven Jessie
Joe Meibers
Katie Raynor
Halston Soder
Gabe Wartman

Double Bass Studio Recital
University of Louisville School of Music
Fall 2010

Tuesday November 16, 2010 7:00 PM
Bird Recital Hall

Sonata in D Major, BWV 1028 — J. S. Bach (1685-1750)
Adagio
Allegro

Sam Zaccone, Double Bass

Four Short Pieces for Solo Double Bass — David Anderson (b. 1962)
Serenade

Ben Heckel, Double Bass

Sonata in A Minor — G. P. Telemann (1681-1767)
Largo
Allegro

Karli Bailey, Double Bass

Elegy — Giovanni Bottesini (1821-1889)

Catherine Craig, Double Bass

Sonata in A Minor — G. P. Telemann
Largo
Allegro

Aaron Shockley, Double Bass

Concerto — Serge Koussevitzky (1876-1951)
Allegro

Aaron May, Double Bass

Elegy — Giovanni Bottesini

Eli Raines, Double Bass

Suite No. 3 — J. S. Bach
Allemande

Felice Howard, Double Bass

A Carmen Fantasy — Frank Proto (b. 1941)
Nocturne- Micaela's Aria

Jordan Wright, Double Bass

Four Short Pieces for Solo Double Bass — David Anderson
Serenade
Capriccio

Andrew Witten, Double Bass

Concerto No. 2 — Giovanni Bottesini
Moderato

Jake Siener, Double Bass

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University Jazz Ensemble I

John La Barbera, *director*

Tuesday Evening
November 16, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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JAZZ ENSEMBLE I PERSONNEL

SAXOPHONES

Ryan L Sanders	Cumming, GA
Graeme D. Gardiner	Lexington, KY
Chris Clark	Charleston, WV
Jonathan Hogan	Cincinnati, OH
Shane Porter	Niskayuna, NY

FRENCH HORN

Nancy Waring	Cheraw, SC

TRUMPETS

Russell Wittenbrook	San Jose, CA
Nick Kaizer	Ames, IA
Jesse McBee	Elkins, WV
Kris Lewis	Taylor Mill, KY

TROMBONES

Mike Smith	La Grange, KY
Steve McCallum	Cooperstown, NY
Chris Grzech	St. Louis, MO
Stacey Nash	Abilene, TX

RHYTHM

John Arstingstall, *guitar*	Covington, KY
Noah Barker, *piano*	Jeffersonville, NY
Amy Hutts, *bass*	Terre Haute, IN
Zack Kennedy, *drums*	Cincinnati, OH

PROGRAM

Joshua	Victor Feldman (1934-1987) Arr. Earl MacDonald
Mr. Sunshine	Earl MacDonald (b. 1970)
Here's That Rainy Day	Jimmy Van Heusen & Johnny Burke (1913-1990) (1908-1964) Arr. Jonathan Hogan
Coming About	Maria Schneider (b. 1960)
Some Other Time	Leonard Bernstein (1918-1990) Arr. Will Fisher
Green Piece	Maria Schneider (b. 1960)
The Night Has A thousand Eyes	Buddy Bernier & Jerry Brainin (1910-1983)(1905-1996) Arr. Alfredo Moura
Moanin'	Charles Mingus (1922-1979) Arr. Sy Johnson

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University Student Composers

Wednesday Evening
November 17, 2010
8:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

Friction (2010) — Benjamin Heckel (b. 1990)

Ian Gregory, *trombone*
John Carey, Tony Johnson, Mandi Roberts,
Jimmy Weixler & Jecorey Arthur, *percussion*

Midsummer Dreaming (2006, rev. 2010) — Jaephus N. Craig (b. 1987)

Rene Orth, *piano*

Agua Marina (2010) — Adriana Guzmán (b. 1977)
In Memoriam Maria Jose

Lydia Cepeda, *soprano*
Gyuli Kambarova, *piano*

Tales from Arabia (2009) — Benjamin Heckel

I. The Traveler
II. The Marketplace
III. The Princess

Lauren Cannady, *flute & piccolo*
Lexie Langella, *oboe* Danny Sogar, *clarinet*
Ben Taylor, *horn* Jackie Royce, *bassoon*

Pacifico (2010) — Adriana Guzmán

Mike Teglasi & Bradley Curtin, *trumpets*
Emma Keller, *horn* Phil Steinmetz, *trombone*
Matthew Butterfield, *tuba*

malkovri vin (2010) — Jason Palamara (b. 1977)

UofL Improvisation Ensemble
Joey Crane, *cello* Selena Koo, *violin*
Lori Palamara, *bass*
Andrew Rhinehart, *guitar* Jessica Strong, *saxophone*
Jason Palamara, *conductor*

either You are Sick for centuries or Hit by Easter candy (2009) — Joey Crane (b. 1987)

UofL Improvisation Ensemble
Matteo Barnett, *voice* Joey Crane, *cello*
Jason Palamara, *violin* Lori Palamara, *bass*
Andrew Rhinehart, *guitar* Jessica Strong, *saxophone*

perforation (2007, rev. 2010) — Jason Palamara

UofL Improvisation Ensemble
Joey Crane, *cello* Selena Koo, *violin*
Jason Palamara, *violin* Lori Palamara, *bass*
Andrew Rhinehart, *guitar* Jessica Strong, *saxophone*

in Ft. Sill, OK, but raised in Radcliff, KY, where he graduated from North Hardin High School. While in the North Hardin band, his director, Charles F. Campbell, was a strong influence who encouraged him to go on to study music after graduation. He currently studies composition with Dr. Steve Rouse and trumpet with Dr. Herbert Koerselman. He has also studied composition with Dr. Marc Satterwhite.

Augua Marina (Aquamarine) - Adriana Guzmán
In Memoriam Maria Jose

Some souls come to us for just a short time. In their eyes, we perceive the awareness and experience of a life beyond this reality. They bring not only the promise of such life, but also the remembrance. They remind us that our souls come and return from the ocean of eternity, that we are light, and that ultimately we will become one. This song is dedicated to an angel who for two years lived among us and now joyfully waits for our reunion.

Agua marina
Marina es el agua en tu presencia,
Azul el color del cielo que habitas
Te veo jugar,
entre ángeles que ríen contigo,
en lo profundo de este mar,
Azul.

Veo coral,
De mil colores.
Y caballitos de mar

Algas marinas te abrazan,
Entre su manto,
Y sus cabellos de mar

Te veo jugar,
Mi niña de ojos eternos,
Te veo jugar,
Entre jardines
Inmersos en luz.

Aquamarine
Aquamarine is the water in your presence,
Blue the color of the sky in which you live
I see you playing,
with angels laughing with you,
in the deep of this sea,
Blue.

I see coral
of thousands of colors
and tiny sea-horses.

Sea plants embrace you,
like a blanket,
from threads of the sea.

I see you playing,
My child of eternal eyes,
I see you playing,
Among gardens submerge in light.

- Lyrics by Adriana Guzmán

Tales from Arabia - Benjamin Heckel

Tales From Arabia is a semi-programmatic work, conceived for five moments. For this concert, the first three movements will be played. For each movement,

PROGRAM NOTES
(written by the composers)

Friction - Benjamin Heckel

In the Spring semester of 2010, I had written three pieces in school, all having fairly upbeat sections, if not total focuses, and all seeking to have some kind of bridge between more old-fashioned, tonal approaches and more contemporary, atonal ones. Seeking different things to explore, I chose to pursue something with less tonal basis, and something that was more aggressive.

The piece pits the trombone against the percussion ensemble. From the beginning, the ensemble establishes itself with all of its primary motivic material. The trombone tries to join in, but is shunned by the ensemble. The trombone makes several more attempts to be a part of what is happening, to fit in—the ensemble pushes back forcibly every time. Finally, the trombone part gets more tenacious, and after a struggle with the ensemble, gains the upper hand and lashes out in belligerent triumph with a solo. The ensemble renews its strength with changed instrumentation, but once again, the trombone comes out on top. Drained, the trombone delivers one more solo, and the ensemble wearily paces in a section referred to in the score as "Grim; like a processional." The trombone and ensemble seethe at each other, the anger of the feud once again burning, and the music builds in intensity. Syncopated bursts of percussion sound as the ensemble gets riled again, and the trombone and ensemble meet each other in one final (fatal?) clash.

Benjamin Heckel is a junior composition major, studying composition with Steve Rouse.

Midsummer Dreaming - Jaephus N. Craig

In the summer that followed my first year of college music theory, I chose to compose a piece that explored some of the things that I had learned in those courses. Years later, upon being reminded of this piece's existence, I both revived and revised it eager for its first performance. Tonic and dominant chords are firmly established in this tonal ballad, but steady uses of 7ths, 9ths, and 11ths add an enriching flavor. William Shakespeare's play *"A Midsummer Night's Dream"* was not an inspiration for my piece but the title is derived from his play. The simple nature of main theme from the first movement of Ludwig van Beethoven's *"Moonlight Sonata,"* though, did inspire my reoccurring motive.

Jaephus N. Craig is a senior at the University of Louisville. He was born

a different instrument of the ensemble is the main carrier of the central motif for the movement; in the first, the flute takes the melismatic main theme, following the titular traveler on a journey through the desert. The second movement has the oboe delivering the central, shifting thematic material as a shopper experiences the sights and sounds of a bustling marketplace, getting more heated in a haggling session with a street vendor. The bassoon introduces the main theme for the princess in the third movement. The kingdom is in turmoil, and the innocent princess is slowly growing into an age where she will have to leave behind the naiveté of childhood and face the situation. These troubles confront her in a nightmare, but when she awakens, her father is there to comfort her.

Pacifica - Adriana Guzmán

The Pacific Ocean along the Colombian coast is anything but pacific. The violence of its tide makes the sea approach and move away from the beach about 200 feet in a daily cycle. It ends with the sunset displaying nuances of orange, red, and gold on the deep blue sky. Then, the polyrhythm of the tambours and bombardons, imbued with African heritage, celebrates the fall of the night and the returning of the moon.

***malkovri vin* - Jason Palamara**

malkovri vin is a phrase in the failed universal language of Esperanto. I'm not going to tell you what it means but feel free to look it up yourself. Much like the title, the score of this piece is left intentionally vague, though it is busy and convoluted. The performers are forced in some ways to try very hard to comply with the impossible demands of the score, yet they know going into it that there is no chance of them actually achieving this goal. In rehearsing the piece, my hope is that open minded performers may come up with ideas on performance that I could never have envisioned in composing it.

Jason Palamara was born in NJ but does not speak with an accent. He is a student of Krzysztof Wolek, John Ritz and Steve Rouse. Mr. Palamara was once struck by lightning but it was apparently not fatal.

either You are Sick for centuries or Hit by Easter candy - Joey Crane

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perforation - Jason Palamara

perforation is the 75th piece in a series of 100 pieces, each written in a single day. The self imposed rules of this project allow for one day to compose, followed (often times years later) by one day of revision. Many of these pieces were written for unspecified instrumentation allowing for a plethora of performance experiences. A few of these pieces have been performed, notably *Symphony 6* and *...dot...*, many have not been performed, some cannot be performed and still others must not be performed. This piece was composed on 9-27-07 and revised on 10-31-10.

University of Louisville
School of Music
Bird Recital Hall
November 18, 2010

CONVOCATION

Kokopeli — Katherine Hoover (b. 1937)

Jena Hemmelgarn, flute

Moments for Women — Tina Nicholson (b. 1958)
III. The Saint
I. Spicy Girl

Lexie Langella, oboe

Concerto in D major — Antonio Vivaldi (1678-1741)
"Il Gardellino"
Allegro

Megen Dutcher, flute
Adrienne Fontenot, piano

Intrada — Otto Ketting (b. 1935)

Trevor DeJarnett, trumpet

Cinco Bocetos — Roberto Seirra (b. 1984)
1. Preludio
2. Cancion del campo

Alex Ravitz, clarinet

Sonata in E minor — J.S. Bach (1685-1750)
III. Andante
IV. Allegro

Kaila Washington, flute
Debbie Dierks, piano

Abendlied — Johann Kasper Mertz (1806-1856)

Katelyn Thompson, guitar

Three Penny Opera — Kurt Weill (1900-1950)
Overture
Tango

Ryan Olexa, soprano saxophone
Cambron Little, alto saxophone
Kimberly Kennedy, tenor saxophone
Nick Burke, baritone saxophone

University of Louisville
School of Music
Comstock Recital Hall
November 18, 2010
3:00 pm

CONVOCATION

Ciranda das sete Notas — Heitor Villa-Lobos (1887-1959)

Jackie Doyce, bassoon
Jay Coughlon, piano

Sonata for Trumpet and Piano — Eric Ewazen (b. 1954)
I. Lento – Allegro Molto

Shaun Shotwell, trumpet
Jessica Dorman, piano

Suite for Harp — Benjamin Britten (1913-1976)
1: Overture

Lydia Falconnier, harp

"Hai gia vinta la causa"; "Vedro mentr'io sospiro" — W.A. Mozart (1756-1791)
from Le nozze di Figaro

Mason Stewart, baritone
Caroline Drury, piano

"Che faro senta Euridice" from Orfeo ed Euridice — Christoph Willibald Gluck (1714-1787)

Katie Palmer, mezzo soprano
Jessica Dorman

Peregi Verbunk, Op. 40 — Leo Weiner (1885-1960)

Samantha Holman, clarinet
David George, piano

Sonata for Alto Saxophone and Piano — Lawson Lunde (b.1935)
Mvt. 1: Allegro

Kimberly Kennedy, alto saxophone
Denine Leblanc, piano

Passion Dance — McCoy Tyner (1938)

Noah Barker, piano
Luke McIntosh, bass
Aaron Latos, drums

Three Shanties for Woodwind Quintet — Malcolm Arnold (1921 – 2006)
Allegro con brio
Allegretto semplice
Allegro vivace

Cardinal Winds
Lauren Cannady, flute; Lexie Langella, oboe
Danny Sogar, clarinet; Jakie Royce, bassoon; Ben Taylor, horn

University of Louisville
Margaret Comstock Concert Hall
20 November 2010
3:00 pm

Trio for Clarinet, Violin and Piano (1932) — Aram Khachaturian (1903 -1978)

I. Andante con dolore, con molto espressione
II. Allegro
III. Moderato

Dallas Tidwell, clarinet Peter McHugh, violin
Joanna Goldstein, piano

Following Picasso (A Fantasy after Stravinsky) (2010) — Phillip Rhodes (1940 -)

Peter McHugh, violin Megumi Ohkubo, cello
Dallas Tidwell, clarinet Joanna Goldstein, piano

Intermission

Piano Trio in C Minor, Op. 66 (1845) — Felix Mendelssohn (1809 -1847)

I. Allegro energico e con fuoco
II. Andante espressivo
III. Scherzo: Molto allegro, quasi presto
IV. Allegro appassionato

Peter McHugh, violin Megumi Ohkubo, cello
Joanna Goldstein, piano

Trio for Clarinet, Violin and Piano (1932)
by Aram Khachaturian (b. Tbilisi, 6 June, 1903; d. Moscow, 1 May, 1978)

I. Andante con dolore, con molto espressione
II. Allegro
III. Moderato

Khachaturian is mostly remembered for being a prominent composer of the Soviet era (He composed both a "Song to Stalin" and "Funeral ode in memory of Lenin.") and for music that drew from the folk music of his native Armenia (from the languid music in "Adagio for Spartacus and Phrygia" in his ballet *Spartacus*, to the fire of the "Sabre Dance" from the ballet, *Gayane*).

The Trio for Clarinet, Violin and Piano predates the composer's more famous ballets and concertos, since the 16-minute-long was piece written while he was a student at the Moscow Conservatory.

The first movement has many qualities of a gypsy rhapsody. Each of the three instruments gets a turn playing the beautiful melody, but each also contributes distinctive ornaments and cadenzas, giving the impression of a musical conversation. The second movement is launched with a furious scherzo, which gives way to a charming folk melody introduced by the clarinet. An agitato section in the middle of the movement blends the two themes, but the folk tune emerges from this musical merging until the movement concludes with the return of the scherzo. The final movement again draws on folk music as its inspiration. Melody and rhythm compete to be the dominant musical elements, but it is almost as if the two wear one another out, since the work concludes with the music gradually fading into silence.

Following Picasso (A Stravinsky Fantasy) (2010)
by Phillip Rhodes (b. Forest City, NC, 6 June 1940)

Phillip Rhodes is Andrew W. Mellon Professor of the Humanities Emeritus at Carleton College and served as the Composer-in-Residence there from 1974 to 2007. Prior to coming to Carleton, he served as Composer-in-Residence for the City of Louisville and for the State of Kentucky under the auspices of the Ford Foundation and the Kentucky State Arts Commission respectively. His principal teachers have been William Klenz, Iain Hamilton, Donald Martino, and Mel Powel He received degrees from Duke University and the Yale University School of Music. Rhodes has been the recipient of numerous commissions and composition awards, including grants from the National Endowment for the Arts, the National Endowment for the Humanities, the Rockefeller Fund for Music, a citation and award from the American Academy of Arts and Letters, and a Guggenheim Fellowship.

Grove Music Online describes Rhodes' music as " combin[ing] Classical discipline, Romantic lushness and expressionist angularity in a contemporary context. His harmonic language treads a fine line between tonality and atonality. Colorful

instrumentation and rich sonorities are characteristic of his chamber and orchestral writing. Recurrent motifs are important in *Autumn Setting* (1969), *The Lament of Michal* (1970) and *Visions of Remembrance* (1978–9). He is also fond of musical quotation, as is evident in *Reflections* (1976–7), *Fiddletunes* (1997) and the quartet of 1975, and injects humor into compositions such as *Witticisms and Lamentations from the Graveyard* (1972). ... A particular affinity for bluegrass music led to his Concerto for Bluegrass Band and Orchestra (1974). Commissioned by the NEA for the McLain Family Band, it is likely his most-performed work."

Following Picasso was commissioned by the Kentucky Center Chamber Players and will be one of the works to be included on the ensemble's next CD. It is approximately 12 minutes long.

Piano Trio in C Minor, Op. 66 (1845)

By Felix Mendelssohn (b. Hamburg, 3 February, 1809; d. Leipzig, 4 November, 1847)

I. Allegro energico e con fuoco
II. Andante espressivo
III. Scherzo: Molto allegro, quasi presto
IV. Allegro appassionato

In 1832, Mendelssohn wrote to his sister, Fanny, who was also a composer, that, " I should like to compose a couple of good trios." Their gestation took some time, since the first, in d, didn't appear until 1839. This is the second of Mendelssohn's two piano trios, composed some six years after the first and is dedicated to composer and violin virtuoso, Ludwig Spohr, who performed the work with Mendelssohn.

In his invaluable book, *The Chamber Music of Mendelssohn* (Oxford University Press, 1946) John Horton says of the first movement, "Mendelssohn never wrote a stronger sonata-form allegro." It is the task of the piano to declare the first motif of the first theme, a restless eight-note figure that travels up and down the scale in each measure. The strings answer with a second motif; an arching melody that rounds out the first theme launches the piano into a cascade of sixteenth note runs. The violin introduces the second theme and the remainder of the movement is dedicated to the development of the themes in the expert manner Horton noted until the ending recapitulation.

The nearly vocal expressiveness of Mendelssohn's instrumental music is apparent in the second movement, which has been described as "one extended glorious song." This is especially realized toward the end of the movement, when the violin and cello engage in a beautiful duet.

The shimmering scherzo is pure Mendelssohnian fun, sounding very similar to the opening of his incidental music to *A Midsummer Night's Dream* that evokes swarms of winged fairies darting about in the forest. This lighthearted movement is followed by the closing Allegro, which brims with charming themes and motifs, too.

But Mendelssohn masterfully concluded his trio by introducing some rather serious music toward the end, a chorale derived from the 1551 Geneva Psalter. This medieval "*Vor Deinen Thron*" theme is intermingled with the principal theme of the movement to bring the 30-minute trio to a remarkable close.

UNIVERSITY OF
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Sing Shalom: A Celebration of Jewish Music

Shederick Whipple, *tenor*

and

Dror Biran, *piano*

Sunday Afternoon
November 21, 2010
3:00 p.m.
Margaret Comstock Concert Hall

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PROGRAM

"The enemy Said" from *Israel in Egypt* "Thrice happy king. . . Golden columns" from *Solomon* "To give command. . . Haste Israel Haste" from *Joshua*	Georg F. Händel (1685-1759)
from *Hebräische Lieder* Thränen und Lächeln Alles ist eitel, spricht der Prediger Todtenklage Jerusalem's Zerstorund durch Titus	Carl Loewe (1796-1869)
Aus den hebräischen Gesängen	Robert Schumann (1810-1856)
Chanson Hébraïque	Maurice Ravel (1875-1937)
Chant Populaires Hébraïques I. La Séparation II. Le Chant du Veilleur III. Chant de Délivrance IV. Berceuse V. Gloire à Dieu VI. Chant Hassidique	Darius Milhaud (1892-1974)
4 Canciones Sephardíes I. Respóndemos II. Una pastora yo ami III. Nani, nani IV. Moreno, me llaman	Joaquín Rodrigo (1901-1999)
Kol Nidre Adonoy roi R'tzeih	Angie Irma Cohon (1890-1991) Stephen Richards (b. 1935)
Simple Gifts At the River Zion's Walls	Aaron Copland (1900-1990)

Texts & Translations

"The enemy Said"
The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I w
draw my sword, my hand shall destroy them.
- *(Exodus xv: 9)*

"Thrice happy king. . . Golden columns"
Thrice happy king, to have achiev'd,
What scarce will henceforth be believ'd;
When seven times around the sphere
The sun had led the new-born year,
The temple rose, to mark thy days
With endless themes for future praise.
Our pious David wish'd in vain,
By this great act to bless his reign;
But Heav'n the monarch's hopes withstood,
For ah! his hands were stain'd with blood.

Golden columns, fair and bright,
Catch the mortals' ravish'd sight;
Round their sides ambitious twine
Tendrils of the clasping vine;
Cherubims stand there display'd,
O'er the ark their wings are laid:
Ev'ry object swells with state,
All is pious, all is great.

"To give command. . . Haste Israel Haste"
To give command, prerogative is thine,
And humbly to obey, the duty's mine.
Joshua
Haste, Israel haste, your glitt'ring arms prepare!
With valour abounding,
The city surrounding,
Deal death and dreadful war!

Thränen und Lächeln
Ich sah die volle Träne glühn
In deines Auges Blau,
Das wie ein Veilchen mir erschien
Benetzt mit Tropfen Tau.
Ich sah es lächeln: da erblich
Vor ihm des Sapphirs Schein,
Des Aug's lebend'gem Strahle wich
Der glanzerfüllte stein.

Den Wolken oft die Sonn' ertheilt
Ein Blau, so tief und mild,
Das an dem Himmel noch verweilt,
Wenn Dämm'rung ihn umhüllt:

I saw thee weep
I saw thee weep - the big bright tear
Came o'er that eye of blue;
And then methought it did appear
A violet dropping dew --
I saw thee smile -- the sapphire's blaze
Beside thee ceased to shine;
It could not match the living rays
That fill'd that glance of thine.

As clouds from yonder sun receive
A deep and mellow dye,
Which scarce the shade of coming eve
Can banish from the sky --

So heilt solch Lächeln in dem Blick,
Das Herzens trübsten sinn,
Und läßt ihm einen Strahl zurück,
Der leuchtet drüber hin.

Those smiles unto the moodiest mind
Their own pure joy impart;
Their sunshine leaves a glow behind
That lightens o'er the he.

Alles ist eitel, spricht der Prediger

Es waren Ruhm und Weisheit mein,
Und Jugend und mächtiges Walten.
Ich trank aus goldnen Bechern Wein,
Umgeben von holden Gestalten.
Ich sonnte mein Herz in ihrem Blick,
Und fühlte von Lieb' es erglühen.
Was der Mensch sich wünscht,
    und was spendet das Glück,
War mir, als dem Herrscher, verliehen.

Ich lasse die verfloßne Zeit
Am Geist vorüber schweben.
Möcht' ich bei all' der Herrlichkeit
Sie noch einmal verleben?
Kein Tag, keine Stund' ist dahingerollt
Wo sanft mein Herz gerastet,
Und meine Würde schmückte kein Gold,
Das mich nicht schwer belastet.

Die grimmen Schlangen auf dem Feld,
Vermag die Kunst zu zähmen;
Die, so das Herz gefangen hält,
Wie ihr den Stachel nehmen?
Sie horcht nicht auf der Weisheit Wort,
Auf Saiten, kunstvoll geschlagen,
Ihr Stachel brennet immerfort,
Der Geist, er muß es ertragen!

All is vanity, saith the preacher

Fame, wisdom, love, and power were mine,
And health and youth possess'd me;
My goblets blush'd from every vine,
And lovely forms carress'd me;
I sunn'd my heart in beauty's eyes,
And felt my soul grow tender;
All earth can give,
    or mortal prize,
Was mine of regal splendour.

I strive to number o'er what days
Remembrance can discover,
Which all that life or earth displays
Would lure me to live over?
There rose no day, there roll'd no hour
Of pleasure unembitter'd:
And not a trapping deck'd my power
That gall'd not while it glitter'd.

The serpent of the field, by art
And spells, is won from harming;
But that which coils around the heart,
Oh! who hath power of charming?
It will not list to wisdom's lore,
Nor music's voice can lure it;
But there it stings for evermore
The soul that must endure it!

Todtenklange

Du in der Schönheit strahlendem Schein
Entschwundene, dich drücke kein lastender Stein!
Es soll'n auf deines Hügels Grün
Des Jahres frühste Rosen blühn,
Und sanften Schatten die Zypressen streun.

Und bei dem Strom, der dort die Fluren tränkt,
Wird von der Trauer deine Gruft bewacht.
In Träume, in Gedanken tief versenkt,
Weilt sie so lange, schreitet sie so sacht,
Als störe sie die Ruhe deiner Nacht.

"Hinweg! vergeblich ist der Schmerz,
Den Tod erweicht nicht deine Qual!"
Ach, wird dadurch geheilt das Herz,
Geringer der Betrübten Zahl?
Du selbst, der dies mir zuruft -- naß
Ist ja dein Aug', und deine Wange blaß.

Death Complain

Oh! snatched away in beauty's bloom,
On thee shall press no ponderous tomb;
But on thy turf shall roses rear
Their leaves, the earliest of the year;
And the wild cypress wave in tender gloom:

And oft by yon blue gushing stream
Shall sorrow lean her drooping head,
And feed deep thought with many a dream,
And lingering pause and lightly tread;
Fond wretch! as if her step disturbed the dead!

Away! we know that tears are vain,
That death nor heeds nor hears distress:
Will this unteach us to complain?
Or make one mourner weep the less?
And thou -- who tell'st me to forget,
Thy looks are wan, thine eyes are.

Jerusalems Zerstörung durch Titus

Von dem Berge, wo zuletzt noch ein Tempel sich zeigt,
Da schaut' ich dich, Zion, als Rom dich gebeugt.
Deiner Abende letzter ging unter, und Brand
Schlug entgegen dem Blick, den ich auf dich gewandt.

Den Tempel, mein Haus, wollt' ich sehn noch einmal
Und vergaß drob der Knechtschaft
    mein harrender Qual.
Doch das Feuer nur schaut' ich, vom Tempel genährt.
Und die Fessel des Arms, die mir Rache verwehrt.

Wie oft stand auf eben dem Hügel ich nicht,
Wenn die Sonn' ihn bestrahlte mit scheidendem Licht!
Wie oft hat mich mich da nicht
    ihr Schwinden entzückt,
Wenn die Zinne des Tempels dem Aug' sie entrückt!

Der Hügel auch war es, wo wieder ich stand,
Nicht achtend des Sonnenlichts, wie es verschwand.
O hätt' ich statt dessen den Blitz aus den Höhn
Und den Donner die Feinde zerschmettern gesehn.

Doch stets sei entweihen der Götzendienst fern
Von dem Ort, der zur Wohnung gefallen dem Herrn!
So zerstreut und verachtet dein Volk auch mag sein,
Anbetung, o Vater, sie dir nur allein!

Destruction of Jerusalem by Titus

From the last hill that looks on thy once holy dome
I beheld thee, oh Sion, when rendered to Rome.
'Twas thy last sun went down, and the flames of thy fall
Flash'd back on the last glance I gave to thy wall.

I look'd for thy temple, I look'd for my home,
And forgot for a moment
    my bondage to come;
I beheld but the death fire that fed on thy fane,
And the fast-fettered hands that made vengeance in vain.

On many an eve, the high spot whence I gazed
Had reflected the last beam of day as it blazed;
While I stood on the height
    and beheld the decline
Of the rays from the mountain that shone on thy shrine;

And now on that mountain I stood on that day,
But I mark'd not the twilight beam melting away;
Oh! would that the lightning had glared in its stead,
And the thunderbolt burst on the conqueror's head!

But the gods of the pagan shall never profane
The shrine where Jehovah disdain'd not to reign;
And scattered and scorn'd as thy people may be,
Our worship, oh Father, is only for thee

Aus den hebräischen Gesängen

Mein Herz ist schwer!
    Auf! Von der Wand die Laute,
Nur sie allein mag ich noch hören,
Entlocke mit geschickter Hand
Ihr Töne, die das Herz betören.
Kann noch mein Herz ein Hoffen nähren,
Es zaubert diese Töne her,
Und birgt mein trocknes Auge Zähren,
Sie fließen, und mich brennt's nicht mehr!

Nur tief sei, wild der Töne Fluß,
Und von der Freude weggekehret!
Ja, Sänger, daß ich weinen muß,
Sonst wird das schwere Herz verzehret!
Denn sieh! Von Kummer ward's genähret,
Mit stummem Wachen trug es lang,
Und jetzt vom Äußersten belehret,
Da brech es oder heil im Sang.

From the Hebrew Songs

My soul is dark -
    Oh! quickly string The harp
I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmurs o'er mine ear. --
If in this heart a hope be dear,
That sound shall charm it forth again --
If in these eyes there lurk a tear,
'Twill flow -- and cease to burn my brain --

But bid the strain be wild and deep,
Nor let thy notes of joy be first:
I tell thee -- Minstrel! I must weep,
Or else this heavy heart will burst --
For it hath been by sorrow nurst,
And ached in sleepless silence long --
And now 'tis doom'd to know the worst,
And break at once -- or yield to song.

Mejerke, main Suhn

Mejerke, main Suhn,
Mejerke, main Suhn, oi Mejerke, main Suhn,
Zi weiss tu, var wemen du steihst?
"Lifnei Melech Malchei hamlochim," Tatunju.

Mayerke, my son,

Mayerke, my son,
Mayerke, my son, O, Mayerke, my son,
before which are you there?
"Before him, Kings of Kings, and only King", father mine.

Mejerke, main Suhn,
Mejerke, main Suhn, oi Mejerke, main Suhn,
Wos ze westu bai Ihm bet'n?
"Bonej, chajei, M'sunei," Tatunju.

Mejerke, main Suhn,
Mejerke, main Suhn, oi Mejerke, main Suhn,
Oif wos darfs tu Bonei?
"Bonim eiskim batoiroh," Tatunju.

Mejerke, main Suhn,
Mejerke, main Suhn, oi Mejerke, main Suhn,
Oif wos darfs tu chajei?
"Kol chai joiducho," Tatunju.

Mejerke, main Suhn,
Mejerke, main Suhn, oi Mejerke, main Suhn,
Oif wos darfs tu chajei?
"Kol chai joiducho," Tatunju.

Mayerke, my son,
Mayerke, my son, O, Mayerke, my son,
and that he requests you there?
"Children, long life and my bread", father mine.

Mayerke, my son,
Mayerke, my son, O, Mayerke, my son,
but I say, why children?
"Children one learns of the Torah", father mine.

Mayerke, my son,
Mayerke, my son, O, Mayerke, my son,
but I say, why long life?
"What lives sings glory to the Lord", father mine.

Mayerke, my son,
Mayerke, my son, O, Mayerke, my son,
but I say, why long life?
"What lives sings glory to the Lord", father mine.

La séparation

Celui qui distingue le sacré profane,
Nous pardonne nos péchés.
Il multipliera comme le sable et les astres
Notre argent et nos enfants,
Bonne semaine, Bonne semaine,
Bonne semaine, Bonne semaine.

Que faire? Ç ne va pas.
Des enfants il y en a,
Mais de l'argent il n'y en a pas
Et le pain s'obtient péniblement.
Bonne semaine, Bonne semaine,
Bonne semaine, Bonne semaine.

Le jour tombe le Sabbat s'éloigne
Comme l'ombre d'un arbre.
Dans les plats plus une miette
Et bientôt arrive la semaine heureuse.
Bonne semaine, Bonne semaine,
Bonne semaine, Bonne semaine.

Separation

He who distinguishes between the sacred and the profane
pardons our sins.
He will multiply our money and our children
like the sand and the stars.
Good week. Good week.
Good week. Good week.

What shall we do? Something is all wrong.
There are plenty of children,
but no money,
and it is hard to get bread.
Good week. Good week.
Good week. Good week.

Night falls and the Sabbath retreats
like the shadow of a tree.
Not a crumb is left on the plates,
and soon the happy week will be here.
Good week. Good week.
Good week. Good week.

Le chant du veilleur

Holà! Qui va là? triste veilleur,
Pauvre sentinelle, je traverse la nuit,
Le sommeil me fuit terriblement.
Suis-je donc fait de fer?

Tout le monde dort et repose en paix
Et oublie les tracas du jour.
Moi seul je cherche en vain du repos sur la pierre,
Moi, moi seul, je cherche en vain du repos sur la pierre
Holà! Qui va là?

Song of the Watchman

Halt! Who goes there? Sad watchman,
poor sentinel, I move through the night.
Sleep flees from me.
Am I then made of iron?

All sleep and rest in peace,
forgetting the day's troubles.
I alone search in vain for rest on the stones.
I, I alone, I search in vain for rest on the stones.
Halt! Who goes there?

Chant de délivrance
Pour la grâce de mon ami mon coeur
Se consume en amour craintif,
Je supplie Dieu pour qu'il apaise ma douleur.
Si j'appelle il m'entendra lui
Mon épée, mon bouclier, ma cuirasse
Tout mon être s'élance vers lui.
Et je prierai le jour et la nuit
Pourqu'il apporte la consolation à tout son peuple,
Alors, j'oublierai toutes mes douleurs
Et je me mettrai au service de Dieu...
Vois Isaac ne désespère plus
Ses ennemis s'enfuient devant lui.
La bénédiction de Dieu
Me protège et me soutient.
L'envoyé de Dieu viendra.
Oui, le voici,
Il apportera à mon deuil
le soulagement que je demandais,
Sa droite me soutiendra.
Tous les jours et toutes les nuits
Et déjà voici la délivrance.

Song of Deliverance
For mercy for my friend, my heart
is consumed with fearful love.
I beg God to calm my pain.
If I call, he will hear me,
my sword, my shield and my breastplate.
My whole being is drawn to him,
and I will pray night and day
that he may bring consolation to all his people.
Then will I forget all my pain
and will I serve God.
See, Isaac is no longer in despair.
His enemies flee before him.
The blessing of God
protects and sustains me.
The one sent from God will come.
Yes, here he is.
He will bring to my mourning
the ease which I asked for.
His right hand will uphold me,
all the days and all the nights.
See! Deliverance is already here.

Berceuse
Dors, dors, dors,
Ton papa ira au village
Et rapportera une pomme
Et caressera ta petite tête.

Dors, dors, dors,
Ton papa ira au village
Et rapportera une noix
Et caressera ton petit pied.

Dors, dors, dors,
Ton papa ira au village
Et rapportera un canard
Et caressera tes petites mains.

Dors, dors, dors,
Ton papa ira au village
Et rapportera la soupe
Et caressera ton petit ventre.

Lullaby
Sleep, sleep, sleep.
Papa will go to the village
and bring back an apple,
and stroke your little head.

Sleep, sleep, sleep.
Papa will go to the village
and bring back a nut,
and stroke your little foot.

Sleep, sleep, sleep.
Papa will go to the village
and bring back a duck,
and stroke your little hands.

Sleep, sleep, sleep.
Papa will go to the village
and bring back some soup,
and stroke your little tummy.

Gloire à Dieu
Mon Dieu est ma force et ma tour,
Et moi je suis si pauvre!
Tout mon espoir en Dieu
Et toute ma confiance en toi mon Dieu,
Mon Dieu, Dieu Zebaoth.
Je suis brûlé à vif,
Transpercé par une flèche de feu
De mon Seigneur, de mon Dieu.
Il m'a percé le coeur
Et il a brûlé dans mon coeur

Glory to God
My God is my strength and my tower,
and I am so poor.
All my hope is in God
and all my trust in Thee, my God,
my God, God of Hosts.
I am burned alive,
pierced by a flaming arrow
by my Lord and my God.
He has pierced my heart
and his flame in my heart

Mon arrogance et ma fierté;
Dieu Zebaoth!

has consumed my arrogance and my pride,
the God of Hosts!

Chant hassidique

Que te dirai-je et que te raconterai-je
Qui peut te dire et t'expliquer ce que signifie
Un, deux, trois, quatre, cinq, six, sept.
Sept c'est le Sabbat
Et six le parts du Talmud
Et cinq les parties de la Bible
Et quatre les aïeux
Et trois les patriarches
Et deux les tables de la loi
Et un c'est notre Dieu,
C'est notre Dieu unique,
Il n'a pas son pareil,
Notre Dieu est un,
Notre Dieu est un.
Un c'est notre Dieu
Et deux les tables de la loi
Et trois les patriarches
Et quatre les aïeux
Et cinq les parties de la Bible
Et six les parts du Talmud
Et sept c'est le Sabbat
Mais un c'est notre Dieu,
Et un c'est notre Dieu,
Et un c'est notre Dieu.

Hassidic Song

What will I say to you and what will I tell you?
Who can tell you and explain to you what
one, two, three, four, five, six and seven mean?
Seven is for the Sabbath,
and six for the parts of the Talmud,
and five for the parts of the Bible,
and four for the ancestors,
and three for the patriarchs,
and two for the tables of the law,
and one is for our God.
He is our only God,
and there is none other like him.
Our God is one,
our God is one.
One is for our God,
and two for the tables of the law,
and three for the patriarchs,
four for the ancestors,
and five for the parts of the Bible,
and six for the parts of the Talmud,
and seven for the Sabbath.
But one is for our God
and one is for our God
and one is for our God.

1. Respóndemos

Respóndemos,
Dio de Abraham,
respóndemos!

Respóndemos,
Él que respónde en la hora de voluntad,
respóndemos!

Respóndemos,
pavor de Yitshak,
respóndemos!

Respóndemos,
el que respónde, en hora de angustia,
respóndemos!

Respóndemos,
Fuerte de Yaakov,
respóndemos!

Respóndemos,
Dio de la merkava,
respóndemos!

1. Answer Us

Answer us,
God of Abraham,
answer us!

Answer us,
He that responds in the hour of will,
answer us!

Answer us,
terror of Yitshak,
answer us!

Answer us,
the one that responds in the hour of anguish,
answer us!

Answer us,
strength of Yaakov,
answer us!

Answer us,
God of the merkava,
answer us!

Respóndemos,
O Padre piadoso y gracioso,
respóndemos!

Answer us,
pious and gracious Father,
answer us!

2. Una pastora yo ami

Una pastora yo ami, una hija hermoza,
de mi chiques que l'adori, más qu'ella no ami,
de mi chiques que l'adori, más qu'ella no ami

Un día que estavamos en la huerta asentados,
le dixe yo: "Por ti mi flor, me muero de amor,"
le dixe yo: "Por ti mi flor, me muero de amor

2. A Shepherdess I Loved

A shepherdess I loved,
A beautiful girl of my youth that I loved,
But she didn't love me.

One day when we were sitting in the garden,
I said to her, "For you my flower, I shall die of love"
I said to her, "For you my flower, I shall die of love"

3. Nani, nani: Canción de cuna

Nani, nani, nani,
nani, nani, quere el hijo,
el hijo de la madre,
de chico se haga grande.

Ay,
ay, durmite mi alma,
durmite, mi vida,
que tu padre viene
con mucha alegría.

Ay, avrimex la puerta,
avrimex mi dama, avrimex!
Que vengo muy cansado
de arar las huertas.

Ay, la puerta yo vos avro,
que venix cansado,
y verex durmido
al hijo en la cuna

3. Nani, Nani: a Cradle Song

Nani, nani, nani,
Nani nani wants my son
Son of his mother
The boy is getting big

Ay,
Sleep my little soul,
Sleep my life.
Your father is coming
With great joy.

Open the door
Open the door my lady!
I come very tired
From working the land.

Yes, I open the door
For you come tired
And he will see you, son,
Sleeping in the cradle.

4. Morena me llaman

"Morena" me llaman,
yo blanco nací,

"Morena" me llaman,
yo blanco nací.

De pasear, galana,
mi color perdí,

De pasear, galana,
mi color yo perdí.

De aquellas ventanicas
m'arronjan flechas,

4. They Call Me Dark

They call me dark,
I was born fair.

They call me dark,
I was born fair.

From walking, strolling,
I lost my color.

From walking, strolling,
I lost my color.

From those little windows
Arrows fly.

D'aquellas ventanicas
m'arronjan flechas;

Si son de amores,
vengan, vengan derechas,

Si son de amores,
vengan derechas!

From those little windows
Arrows fly.

If they are of love
Come right to me!

If they are of love
Come right to me!

Kol Nidre

All vows, obligations, oaths or anathemas, pledges of all names, which we have vowed, sworn, devoted, or bound ourselves to, from this day of atonement, until the next day of atonement (whose arrival we hope for in happiness) we repent, aforehand, of them all, they shall all be deemed absolved, forgiven, annulled, void and made of no effect; they shall not be binding, nor have any power; the vows shall not be reckoned as vows, the obligations shall not be obligatory, nor the oaths considered as oaths.

The Lord is my shepherd;

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures:
he leadeth me beside the still waters.
He restoreth my soul: he leadeth me
in the paths of righteousness for his name's sake.
Yea, though I walk through the valley of the shadow of death,
I will fear no evil: for thou art with me;
thy rod and thy staff they comfort me.
Thou preparest a table before me
in the presence of mine enemies:
thou anointest my head with oil;
my cup runneth over.
Surely goodness and mercy shall follow me
all the days of my life:
and I will dwell in the house of the Lord forever.

R'tzei

On this Shabbat day as You receive our prayers,
Help us to hear Your call.
Grant us enough health to fulfill our duties
And the compassion we need to attend to others.
Teach us humility that we may perceive our own faults,
And grant us the wisdom to be forgiving of others.
Give us the courage to be true to our highest selves,
And the charity to see the best in those around us.
Give us patience enough not to become discouraged,
Hope enough to overcome all fears for the future,
And faith enough to know Your Presence.
O Source of Blessing, look with favor upon us;
May our offerings be acceptable to You.

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents the

UNIVERSITY SYMPHONIC BAND

Amy I. Acklin, *director*

and

CARDINAL SINGERS

Kent Hatteberg, *director*

Margaret Comstock Concert Hall
Sunday Evening
November 21, 2010
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

SYMPHONIC BAND

Flourish for Glorious John (1957) — Ralph Vaughan Williams (1872 - 1958)
Jack Ashworth, *organ* — Orch. John Boyd

Overture for Winds (1959) — Charles Carter (b. 1926)
Tim Doyle, *conductor*
In partial fulfillment of the requirements of the Master of Music degree

Children's March "Over the Hills and Far Away" (1916-19) — Percy Grainger (1882 - 1961)
Ed. Mark Rogers

English Dances Set 1, Op. 27 (1950) — Malcolm Arnold (1921 - 2006)
Trans. Maurice Johnstone
I. Andantino
II. Vivace
III. Mesto
IV. Allegro risoluto

First Suite for Band (1974-75) — Alfred Reed (1921 - 2005)
IV. Gallop

CARDINAL SINGERS

O salutaris Hostia (1913) — Melody from Andernach Gesangbuch 1608
harmonization from The English Hymnal 1906
Faburden by Herbert Howells (1892 - 1983)

Sanctus (Mass in G Minor) (1920-21) — Ralph Vaughan Williams (1872 - 1958)

Nunc dimittis (1915) — Gustav Holst (1874 - 1934)
Kelly Welding, *soprano* Robert Carlson, *tenor*

Aus dem 51. Psalm: Schaffe in mir, Gott (1860) (Two Motets, op. 29) — Johannes Brahms (1833 - 1897)

Only in Sleep (2010) — Ēriks Ešenvalds (b. 1977)

Erin Keesy, *soloist*

commissioned by the University of Louisville

Tykus tykus (2010) — Vaclovas Augustinas (b. 1959)

At this time of my parting (2010) — Vytautas Miškinis (b. 1954)

commissioned by the University of Louisville

Cardinal Singers

Kent Hatteberg, *director*

Soprano I
Emily Nash
Sarah Nettleton
Sarah Tubbesing
Kelly Welding
Kelli White

Soprano II
Jessica Banet
Lydia Cox
Erin Keesy
Yun Sun Kim*
Claire Mosley

Tenor I
Ricky Lynn Case II
Joshua Hein*
Cody Martin

Tenor II
Robert Carlson
Josh Hamilton
Christopher R. Kent*
Geoff Wallace
Andrew Wheaton

Alto I
Ruthanne Fulton*
Kristin Hale
Bomi Lee*
Na-Rae Lee*
Holly Riggs

Alto II
Katie Allen
Sarah Barker
Nicole Bass
Carlisle Schoner*
Amber Whittaker

Bass I
Jon Fejes
Nicholas D. Gray
Jacob Hein
Kyungouk Ko*
Michael Lancaster
Phillip Morgan

Bass II
Josh Brooks
Anders Davidsen
Tyler Dippold
Austin Echols
Nick Pappe
Mason Stewart

**graduate student*

Symphonic Band

Amy I. Acklin, *director*

Piccolo

Kaelah Washington	Louisville, KY
John Aurelius	Georgetown, KY

Flute

Ashley Mattingly*+	Owensboro, KY
Kaila Washington	Louisville, KY
Katelin Dickerson	Elizabethtown, KY
Samantha Froehlich	Stafford, VA
Megan Dutcher	Elizabethtown, KY
Marian Mays	Nicholasville, KY
Jena Hemmelgarn	Scottsburg, IN
John Aurelius	Georgetown, KY

Oboe

Jessi Kruszewski*	Pittsburgh, PA
Sarah Lempke*	Aurora, IN
Andy Buchholz+	Cleveland Heights, OH

Bassoon

Phoebe Bell*	Elizabethtown, KY

Double Bassoon

Jacklyn Royce^	Louisville, KY

Clarinet

Katie Teremi*	Ft. Mitchell, KY
Bruno Bedard	Taylorsville, KY
Adrienne Roos	Evanston, IN
Kathryn Randall	Louisville, KY
Ellen Trammel	Lexington, KY
Emily Danielson	Marshall County, KY
Jennifer Brown	Indianapolis, IN
Katie Duvall	Jeffersonville, IN

Bass Clarinet

Kathryn Randall	Louisville, KY

Soprano Saxophone

Leah Fowler*	Dover, AR

Alto Saxophone

Leah Fowler*	Dover, AR
Jonathan Edwards	Princeton, KY

Tenor Saxophone

Kimberly Kennedy	Cynthiana, KY

Baritone Saxophone

Nick Burke	Lawrenceburg, IN

Bass Saxophone

Ryan Olexa^	Lombard, IL

Horn

McKenna Hynes*	Buckner, KY
Emma Keller	Sheldon, VT
Gabe Grosskopf	Louisville, KY
Mason Gatch	Milford, OH
Aaron Coomer	Seymour, IN
Matt DeVore	Louisville, KY
Camilynne Haddix	Fairfield, OH
Stephanie Radcliffe	Lexington, KY

Trumpet

Amber Colliver*	Lexington, KY
Seth Burkhardt	Ft. Mitchell, KY
Jake Rychen	Waverly, TN
Trevor DeJarnett	Paducah, KY
Gabe Wartman	Ft. Mitchell, KY
Nathan Yothers	Greenville, IN
Jon Louden*	LaGrange, KY
Joe Meibers	Winchester, KY

Trombone

Tab Langis*+	Merrimack, NH
Brandon Etienne*	Owensboro, KY
Tim Doyle+	Muskegon, MI
Collin Pitman	Prospect, KY
Irene Andhika	Stafford, VA

Bass Trombone

James Clark	Smithfield, KY
Hiroshi Fukuoka+	Pocatello ID

Euphonium

Chris Dye*	LaGrange, KY
Patrick Albert	Palmyra, IN
Hardy Kikuchi	Lexington, KY

Tuba

Brandon Neal*	Louisville, KY
Kinsey Whearty	Roundup, MT

Percussion

Michael Young, Jr.*	Louisville, KY
Jacorey Arthur	Louisville, KY
Ashley Parker	Memphis, IN
Stephen Baker	Louisville, KY

Piano

Hiroshi Fukuoka+	Pocatello, ID
Nathan Yothers	Greenville, IN

Double Bass

Aaron Shockley	Louisville, KY

**principal*
+graduate student
^guest performer

University of Louisville
Symphonic Band and Cardinal Singers

Sunday, November 21, 2010

Texts, Translations, and Notes

Selections by the University Symphonic Band

Flourish for Glorious John — Ralph Vaughan Williams, orch. John Boyd

Ralph Vaughan Williams (1872-1958) was a prominent British composer around the turn of the twentieth century. He studied composition under Sir Hubert Parry, Sir Charles Villiers Stanford, Max Bruch, and Maurice Ravel. Vaughan Williams traveled around the English countryside and collected folk tunes and carols for preservation and later used them in his compositions. He wrote in many genres ranging from orchestral, choral, band, and film music.

***Flourish for Glorious John* (1957)** was composed to commemorate the 100th season of the Hallé Orchestra and was conducted by Sir John Barbirolli, an advocate of Vaughan Williams' works. The composition opened the first concert of Hallé Orchestra's 1957-58 season and received audience applause lasting so long that it prompted the orchestra to play through the work a second time. Tonight's performance represents the wind band orchestration of the work and features organist Jack Ashworth, Professor of Music History and Director of the Early Music Ensemble at the University of Louisville.
– Hiroshi Fukuoka.

Overture for Winds — Charles Carter

Charles Carter has been composing for bands for over 45 years. After undergraduate work at Ohio State University and graduate work at the Eastman School, Carter worked for the U.S. government and Ohio State University, writing dance band and concert band works. For 43 years, Carter worked at Florida State University, writing and arranging for the FSU bands. He has composed and arranged over 100 works for concert and marching band. Although he is now retired from FSU, he continues to compose.

***Overture for Winds* (1959)** is a classic concert band overture, divided into three sections. The first part presents the quick-paced main theme, contrasted by a brief legato melody, which offers dynamic contrast and builds into the second statement of the main theme. A soft duet between the woodwinds and euphonium begins the second theme, which progressively leads into denser scoring that builds toward a climactic moment in the trombones. Lastly, the final section provides a restatement of the main theme with some added elements, often suggesting multiple key centers, before a grandiose ending.
– Tim Doyle

Children's March "Over the Hills and Far Away" — Percy Grainger, ed. Mark Rogers

Born in 1882 in the suburbs of Melbourne, Australia, **Percy Aldridge Grainger** is one of the great figures in wind band literature. Grainger studied piano in Frankfurt at Hoch Conservatory from 1895 to 1901. From 1901 to 1914, he lived in London where he established himself as a concert pianist. During his London years, Grainger collected English folk songs traveling around the country. With the beginning of World War I, he moved to the United States in 1914, where he quickly reestablished himself as a concert pianist. The inclusion of the U.S. to the war provoked Grainer to join the army band in 1917—first playing the oboe and soprano saxophone, and later becoming a band director. After the war, Grainger spent his next decade touring around the world giving concerts and collecting folk tunes. His growing interest in amateur performances led him to become an educator during the 1930s. He relaunched his performing career during the Second World War, and continued to give performances and lectures until his death in 1961. Grainger's great works for wind bands include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

***Children's March "Over the Hills and Far Away"* (1916-1919)** is one of the earliest works written for piano and wind band, and was written to "use all the forces of the Coast Artillery Band." The work is unusual from his other works from this period. For example, the piano plays a more prominent role, there is a four-part vocal passage, and the melody is an original tune instead of a pre-existing folk tune. Grainger dedicated the work to his "playmate beyond the hills," believed to be Karen Holton—a Scandinavian woman whom Grainger corresponded with for eight years.
– *Hiroshi Fukuoka*

English Dances Set 1, Op. 27 **Malcolm Arnold, trans. Maurice Johnstone**

A major contributor to 20th century music, **Malcolm Arnold** composed a vast array of compositions for concert setting. Composing symphonies, ballets, operas, concertos and brass and wind band music, Arnold produced award-winning compositions across multiple medium. In addition to his concert music, he also produced well over 100 film scores including the Oscar winning *Bridge on the River Kwai* (1958).

***English Dances, Set 1, Op. 27* (1950)** is one of two transcribed sets of dances originally written for orchestra. These dances also present themselves again in Arnold's ballet Solitaire. Upon initial listening, one would think the composer unearthed lost folk melodies; however, they are all original. Arnold is able to accomplish this feat using three modes common to English folk music. In the first dance, *Andantino*, the Dorian mode is utilized. The lilting melody of the first dance is followed by *Vivace*, composed in mixolydian mode. *Mesto* is a solemn dance that washes over the listener like a slow rolling wave. It begins with a lyrical theme in the bassoon part, and gradually builds to a crest before concluding with a soft resolution. The aeolian mode and pentatonic passages help create this reflective movement. *Allegro risoluto* is the final dance in this first set. Each brass section is prominently featured on the forceful mixolydian theme.
– *Tab Scribner*

First Suite for Band

Alfred Reed

Immersed in music as a young child, **Alfred Reed** grew up playing the trumpet and studying music theory. During World War II, he served in the Air Force as a bandsman. It was during this time that he developed an interest in the wind band and its music. Following his tour of duty he enrolled for study at The Juilliard School of Music and studied composition with Vittorio Giannini. In 1948 he served as staff composer at The Juilliard School, and later as a composer and arranger for media networks NBC and ABC. His musical career has consisted of conducting posts in academia, composing directly for publishers, and commercial music. During his time as an editor for C.L. Barnhouse Music Publishers he became more interested in music for educational settings.

***First Suite for Band* (1974-75)** was commissioned by the Edmonton (Canada) Public School Symphonic Band and premiered at the Canadian Music Educators Association convention in April 1975 with Reed conducting. A four movement work, tonight's performance will feature the final movement *Gallop*, which is typical of an American circus gallop and according to Reed is to be played "as fast as possible but no faster."
– *Tab Scribner*

Selections by the Cardinal Singers

O salutaris Hostia

Melody from Andernach Gesangbuch 1608
Harmonization from The English Hymnal 1906
Faburden by Herbert Howells

Herbert Howells studied composition with Charles Villiers Stanford and counterpoint with Charles Wood at the Royal College of Music in London. In 1920 he was appointed an instructor in composition, a position he held until he was in his eighties. He succeeded Gustav Holst as music director at St. Paul's Girls' School in 1936, remaining there until 1962. He was a professor of music at the University of London from 1954 to 1964.

O salutaris Hostia takes its text from the last stanza of the hymn *Verbum Supernum prodiens, Nec Patris*, by St. Thomas Aquinas (c. 1225-1274). The first verse, based on the hymn-tune *Rex gloriose*, is harmonized by Sir Richard Terry in the 1906 *English Hymnal*. The *faburden* setting of the second verse by Howells, dating from

1913, was originally published in *The Complete Benediction Book for Choirs*, edited by Terry and published in 1933 by Burns, Oates, and Washbourne. Howells puts the *cantus firmus* in the tenor voice in the first half of the verse, then in the bass voice, with a brief return to the tenor, in the last half of the verse.

O Salutaris Hostia, Quae coeli pandis ostium, Bella premunt hostilia, Da robur, fer auxilium.	O Redeeming Sacrifice, which opens the gate of heaven: enemies threaten wars; give us strength, send aid.
Uni trinoque Domino Sit sempiterna gloria; Qui vitam sine termino, Nobis donet in patria. Amen.	To the one and threefold Lord may there be everlasting glory; may he grant life without end to us in the Fatherland. Amen.

from the hymn *Verbum Supernum prodiens, Nec Patris* by St. Thomas Aquinas

Sanctus (Mass in G Minor) — Ralph Vaughan Williams

Ralph Vaughan Williams studied harmony with F.E. Gladstone, theory of composition with Hubert Parry, and organ with Walter Parratt at the Royal College of Music in London. He then studied composition with Charles Wood and organ with Alan Gray at Trinity College in Cambridge. After graduation from Trinity College, he returned to the Royal College of Music, studying composition with Charles Villiers Stanford. In 1897 he traveled to Berlin to study with Max Bruch. He enlisted in the British army during World War I. After the war, he taught composition at the Royal College of Music (1919 – 1939) and conducted the London Bach Choir (1920 – 1928).

While teaching and conducting in London, Vaughan Williams was inspired by some of the fine London choirs, including the Westminster Cathedral Choir, directed by Richard Runciman Terry, and the Whitsuntide Singers, directed by his close friend Gustav Holst. Vaughan Williams composed the Mass, set for double choir and four soloists, in 1920 – 21, and after its completion he sent a score to Terry for his approval. He dedicated the work to Holst and the Whitsuntide Singers, although the City of Birmingham Choir, conducted by Joseph Lewis, premiered it in December 1922. Intended for liturgical use, the Mass is considered one of the greatest *a cappella* mass settings of the twentieth century. The Sanctus movement opens with three iterations of *Sanctus* in the women's voices in mostly stepwise motion, answered by the men's voices on major chords, first in D major, then G major, and finally in A major. An imitative *Pleni sunt caeli* ensues, followed by the *Osanna*, set antiphonally between the choirs.

Sanctus Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.	Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

Nunc dimittis — Gustav Holst

Gustav Holst studied counterpoint with George Frederick Sims, organist at Merton College in Oxford. In 1893 he entered the Royal College of Music, where he studied composition with Charles Villiers Stanford. After his studies, Holst first made his living as a trombonist. In 1905 he was appointed head of music at the St. Paul's Girls' School in Hammersmith, and in 1907 was named music director at Morley College in London. In 1919 he took a position in composition at the Royal College of Music and a music professorship at University College in Reading. Although he is best remembered for *The Planets*, Holst composed a large number of works for chorus.

In 1914, R.R. Terry, organist and director of music at Westminster Cathedral, invited four composers, including Holst, to write unaccompanied eight-part settings of the *Nunc dimittis* text for use during Holy Week at the cathedral. Holst's setting was premiered on Easter Sunday in 1915, although it was not published until 1979 by the composer's daughter Imogen. It begins quietly, with each of the eight voices entering individually. In the next section, Holst alternates between men's and women's voices. The imitative writing of the concluding Gloria Patri builds to a magnificent climax in A major.

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum,
Quod parasti ante faciem
omnium populorum,
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Lord, let thy servant now depart in peace,
O Lord, according to thy word.
For my eyes have seen thy salvation,
Which thou hast prepared
before the face of all peoples,
A light as revelation to the Gentiles,
and a glory of thy people Israel.
Luke 2:29-32

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum. Amen.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning,
is now, and ever shall be,
world without end. Amen.
Gloria Patri

Aus dem 51. Psalm (Schaffe in mir, Gott) Op. 29 No. 2) **Johannes Brahms**

Johannes Brahms's 13 motets (Opp. 29, 37, 74, 109, 110) owe much to his study of counterpoint, mainly in the Hamburg Stadtsbibliothek and in Robert Schumann's personal library in Düsseldorf, as well as his opportunity to conduct choirs during his posts in Detmold and Hamburg. *Schaffe in mir, Gott* is a worthy tribute to his prowess as a contrapuntal composer. Set for five-voice choir in four movements, it opens with a canon at the octave between soprano and bass, concealed by the use of augmentation in the bass voice. The second movement is a strict four-voice fugue, with a highly chromatic subject that appears in inversion, in stretto, and in augmentation. The third movement features a canon at the seventh, first between tenor and bass II, then between soprano and alto II. The last movement is a more freely developed fugue.

Schaffe in mir, Gott, ein rein Herz,
und gib mir einen neuen gewissen Geist.
Verwirf mich nicht von deinem Angesicht,
und nimm deinen heiligen Geist nicht von mir.
Trüoste mich wieder mit deiner Hilfe,
und der freudige Geist erhalte mich.

Create in me a clean heart, O God;
and renew a right spirit within me.
Cast me not away from thy presence;
and take not thy holy presence from me.
Restore unto me the joy of thy salvation;
and uphold me with thy free spirit.

Only in Sleep (2010)

Ēriks Ešenvalds

Ēriks Ešenvalds, one of Latvia's leading young composers, has composed numerous orchestral, chamber, choral, vocal, and piano works that have been performed in Europe and the USA. He studied at the Jazeps Vitols Latvian Academy of Music, where he graduated in 2002. He is currently studying composition at the Academy as a post-graduate with Selga Mence. Among his honors are two Jazeps Vitols scholarships (1999, 2002) and the Vernissage Musical Centre and New Creation Foundation Scholarship (2000). In the USA, he received an Honorable Mention in the competition of the International Clarinet Association (1999, for *Impressions of Saaremaa*) and in Germany, his *From the Dim and Distant Past* was performed at the festival Young.Euro.Classic in Berlin (2002). His *Legende de la femme enmurée* for mixed choir won the 53rd UNESCO International Rostrum in the Young Composers category in 2006. Ešenvalds has served as music minister at the Riga Vilandes Baptist Church since 1999 and in 2002 became a member of the State Academic Choir *Latvija*, which has inspired a number of recent choral compositions.

Ešenvalds was commissioned by the University of Louisville choral department to write a piece based in some way on the topic of *time*. The composer chose as his text the poem *Only in Sleep* by Sara Teasdale, from her collection *Flame and Shadow*, published in 1920. In this poem Ms. Teasdale writes of her dreams, where she is once again a child playing with her young friends. The setting by Ēriks Ešenvalds features a solo throughout much of the work, supported by an eight-part chorus. The tender, touching poetry is captured in the musical setting by its gentle simplicity.

Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten:
What may have come to them, who can know?
Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.

The years had not sharpened their smooth round faces,
I met their eyes and found them mild.
Do they, too, dream of me, I wonder,
And for them am I too a child?

Sara Teasdale

Tykus tykus (2010)

Vaclovas Augustinas

Vaclovas Augustinas holds degrees from the Lithuanian Academy of Music in choral conducting in 1981 under Prof. Hermanas Perelšteinas and in composition in 1992 under Prof. Julius Juzeliūnas. From 1980 to 1992 he taught at the Ažuoliukas Music School and since 1992 has directed the famed Vilnius City Municipal Choir *Jauna Muzika*, an ensemble that has won several prestigious awards and performed at the 5th World Symposium on Choral Music in Rotterdam in 1999. He currently teaches in the composition, choral conducting, and voice areas of the Lithuanian Academy of Music and at the Department of Artistic Education of the Vilnius Pedagogical University. He has won several national and international competitions in choral composition, including Florilege Vocal de Tours in France and the Lithuania National Song Festival Award. He serves regularly on International Juries for choral and composition competitions. A versatile musician, he was member of the rock groups *Saulės Laikrodis* and *Antis* (keyboards, vocal); after the reunion of *Antis* in 2007, he continues to compose songs and perform with them.

Choral works, naturally, represent the most significant and substantial part of his creative output. They often reveal composers' reluctance to depart from the major-minor system: one can find a few instances, where his harmonies, dominated by the third structures, seem to approach modal organization of pitches. In these works, rhythm and melodic contour are inextricably linked to phonetic and semantic characteristics of a given verbal text. Acoustic affinity serves as a basic factor for dynamic development of his forms.

Tykus tykus was completed in May 2010 and premiered on October 1, 2010 by the chamber choir *Brevis*, conducted by Gintautas Venislovas. It was awarded first prize from over 80 submissions at the 2010 Lithuanian national competition for choral compositions, organized by the Lithuanian Composers Union and Lithuanian Folk Culture Centre. It is based on a Lithuanian folk tune about a young lad on a horse (a common theme in Lithuanian folklore) who seduces a young lady, but instead of marrying her, he moved away to the battle. Here, "moved away to the battle" could have a literal meaning, as in fighting in the war, or it could be about the inner struggle of a person. This performance by the Cardinal Singers marks the second performance of *Tykus tykus*.

Tykus bernelis, tykus raitelis	A stilly lad, a stilly rider
Tai tykus bernelis, Tai tykus raitelis, Tai tykiai privilioj Mergelę klėtelėn.	What a stilly lad, What a stilly rider, How stilly he enticed away A maiden into the granary.
Žalią rūtų vainikėlį	Green rue crown
Tai tykiai nuėmė Rūtų vainikėlį, Tai tykiai numovė Aukselio žiedelį.	How stilly he took away her maidenhead, How stilly he worked off her golden ring.

Bernelis pabudo,
Nelaimę pajuto, -
An žirgelio sėdo,
In vainelę jojo.

But suddenly he awaked
And sensed the danger,
Took a horse
And moved away to the battle.

At this time of my parting (2010)

Vytautas Miškinis

Lithuanian composer **Vytautas Miškinis** entered the Azuoliukas Boys' Choir at the age of seven, and at 25 became its artistic director, a post he still holds today. He graduated as a choral conductor from the Lithuanian Academy of Music in 1976. He conducted the Kaunas' State Choir and the Vocal Ensemble *Museum musicum* for several years, and won prestigious awards at numerous national and international competitions with the choirs. He is currently Professor of Choral Conducting at the Lithuanian Academy of Music. He serves as President of the Lithuanian Choral Union and is the Artistic Director and Chief Conductor of the Lithuanian Song Festival. He has lectured and held seminars on the subject of music education and conducting in Lithuania and abroad, and has participated in numerous national and international choral events as composer, adjudicator, and advisor. His compositions include over 100 motets, thirteen masses, a Magnificat, and approximately 300 secular songs.

Professor Miškinis is well-known to local audiences, as the University of Louisville Choral Department has previously commissioned him on two occasions to write pieces for them. He dedicated a third piece, *Laudate pueri, Dominum,* to Kent Hatteberg and the Cardinal Singers, which they performed at the Harmonie Festival in Lindenholzhausen, Germany in May 2005 and were awarded a special prize for the outstanding interpretation of a world premiere.

Professor Miškinis was commissioned by the University of Louisville choral department to write a piece based on the topic of *time*. The composer chose as his text the poem *At This Time Of My Parting* by Rabindranath Tagore (1861-1941), from *Gitanjali: Song Offerings*, published in 1912. Tagore, a native of Bengal and a spiritual leader of India, won the Nobel Prize in Literature in 1913. Tagore has been a favorite poet of Miškinis, who has set several of his poems to music. The setting of *At This Time Of My Parting* is for eight-part chorus *a cappella.* While it is a tonal work, it's thick harmonies are typical of the composer's style.

At this time of my parting,
wish me good luck, my friends!
The sky is flushed with the dawn
and my path lies beautiful.
Ask not what I have with me to take there.
I start on my journey with empty hands
and expectant heart.
I shall put on my wedding garland.
Mine is not the red-brown dress of the traveller,
and though there are dangers on the way
I have no fear in mind.
The evening star will come out when my voyage is done
and the plaintive notes of the twilight melodies
be struck up from the King's gateway.

Rabindranath Tagore

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

featuring

Yun Sun Kim, *Student Conductor*

Student of Kent Hatteberg

and

COLLEGIATE CHORALE

featuring

Yun Sun Kim, *Student Conductor*

Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Monday Evening
November 22, 2010
8:50 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Domine, ad adjuvandum me festina — Padre Giovanni Battista Martini (1706 - 1784)

Selena Koo, Steven Kinnamon, *violin I*
Rebecca Neely, Marina Comfort, *violin II*
Michael Hill, Timothy Eshing, *viola*
John Marietta, Byron Farrar, *cello*
Chloe Richards, *soprano* Liz Gammons, *alto*
Nick Cain, *tenor* Virgil Clay, *bass*

Sechs Lied im Freien zu Singen, Op. 59 — Felix Mendelssohn (1809 - 1847)
2. Frühzeitiger Frühling
3. Abschied vom Wald

Dirait-on (Les Chansons des Roses) — Morten Lauridsen (b. 1943)

Bomi Lee, *accompanist*

YUN SUN'S CHORALE

When David Heard — Thomas Tomkins (1572 - 1656)

Blazhen muzh (All-Night Vigil, Op. 37) — Sergei Rachmaninoff (1873 - 1943)

Five Hebrew Love Songs — Eric Whitacre (b. 1970)
1. Temuná
2. Kalá kallá
3. Laróv
4. Éyze shéleg!
5. Rakút

Gabrielle Boguslaw, *violin* Nick Pappe, *tambourine*
Lydia Cox, *soprano* Bomi Lee, *piano*

COLLEGIATE CHORALE

Psalm 23: The Lord is my Shepherd — Un-Young La (1922 - 1993)

Erin Keesy, *soprano* Bomi Lee, *accompanist*

Sanctus (Missa Arirang)

Na-Rae Lee, *chango*

Cool-Jae Huh
(b. 1965)

University Chorus
Kent Hatteberg, *director*

Soprano I
Lena S. Anderson
Emily McClanahan
Chloe Richards
Angela Roberts
I Tien Wu

Soprano II
Nicole Carlson
Patricia "Gabby" Dixon
Mary Hamilton
Bailey Haskell
Treneese Hughes
Chelsey Jackson
Emily Lobeck
Yun Sun Kim*
Hannah Parker
Anne H. Payne
Angela Stephens*
Katelyn Thompson
Karah Webster

Tenor I
Joshua Hein*
Kenneth Oeth*
William Summay

Tenor II
Nick Cain
Sam Kennedy
Christopher R. Kent*
Alex Moore
Ethan Schmidt

Alto I
Phoebe Bell
Emma Dill
Liz Gammons
Chelsey Halter
Kathleen Hoye
Se Hee Jung
Ashley Kruth
Bomi Lee*
Na-Rae Lee*
Alexandra Lewis
Sasha Wiseman

Alto II
Jennifer Baker
Ruthanne Fulton*
Talia Girton
China Huddleston
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Adelshire Virgil Clay
Craig Lambert
Kyungouk Ko*
Chris Millett
Brett Northrup
Ian Pugh

Bass II
John Aurelius
Chris Kincaid
David Taustine

**graduate student*

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Haley DeWitt#
Lauren Dillman
Samantha Lilly
Emily Nash#
Sarah Tubbesing#
Kelly Welding
Sabrina Wellendorff#
Kelli White

Soprano II
Jessica Banet
Lydia Cox#
Virginia L. Henley
Rachel Hobbs#
Emily Howes#
Jessica Kastor
Erin Keesy+#
Yun Sun Kim*
Angela Stephens*#

Tenor I
Ricky Lynn Case II#
Joshua Hein*#
Ian M. Hooper#
Cody Martin
Daniel Reed#

Tenor II
Robert Carlson
Bradley Detro
Christopher R. Kent*+#
Nick Peak#
John Sida#
Geoffrey Wallace#
Andrew Wheaton
Trevor Zwick#

#Member of Yun Sun's Chorale
+section leader
**graduate student*

Alto I
Laura Campbell
Laura Elizabeth Davis
Erin Heckmann
Bomi Lee*+#
Na-Rae Lee*
Claire Mosley
Katie A. Palmer#
Holly Riggs#
Emely Stratton#

Alto II
Katie Allen#
Sarah Barker
Melanie Brison#
Ruthanne Fulton*#
Vicky Lubbers
Carlisle Schoner*#
Aryauna Stull
Amber Whittaker#

Bass I
Marquese Carter
Adam Dahmer#
Jon Fejes
Josh Gray#
Nicholas D. Gray
Jacob Hein
Kyungouk Ko*
Ethan James McCollum#
Phillip Morgan#
Kevin Oziminski

Bass II
Josh Brooks#
Aaron Coomer#
Jay Coughlon
Anders Davidsen
Tyler Dippold#
Thomas Eastham
Austin Echols+
Nick Pappe#
Mason Stewart#

University of Louisville
Yun Sun Kim, Graduate Conducting Recital
University Chorus and Collegiate Chorale

Monday, November 22, 2010

Texts, Translations, and Notes

Selections by the University Chorus

Domine, ad adjuvandum me festina **Padre Giovanni Battista Martini**

Giovanni Martini was a brilliant music critic and prolific composer, writing mainly sacred music. He was also widely known as a great teacher of counterpoint and composition. Among his pupils were J.S. Bach, Gluck, and Mozart.

Domine, ad adjuvandum me festina is a motet for SATB soloists, choir, and string orchestra. This piece is an excellent example of his work that combines many common Baroque techniques such as homophony, polyphony, stretto, contrapuntal techniques and solo and ensemble treatment in a powerful manner. It is in a large binary form. It opens majestically with homophonic texture, followed by alternating chorus and soli sections. The second half of the work is devoted to a fugue, with subject and countersubject throughout as Martini moves between the tonal centers of B minor and F# minor. A brief "Alleluia" brings the work to a close.

Domine, ad adjuvandum me festina.
Gloria Patri, et filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc et semper,
et in saecula, saeculorum, Amen. Alleluia!

Lord, My God, make haste to help me.
Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning,
is now and ever shall be,
world without end, Amen. Alleluia!

***Sechs Lieder im Freien zu Singen* Op. 59** **Felix Mendelssohn**

No. 2: Frühzeitiger Frühling (Early Springtime)
No. 3: Abschied vom Wald (Farewell for Tree)

Felix Mendelssohn, regarded as one of the most prolific and gifted composers the world has ever known, composed many *a cappella* works. *Sechs Lieder im Freien zu Singen* is a song cycle containing six *a cappella* part songs. The text of No.2, *Frühzeitiger Frühling*, is a poem by Johann Wolfgang von Goethe (1749-1832), and No.3, *Abschied vom Walde*, is a poem by Joseph Karl Benedikt Freiherr von Eichendorff (1788-1857). While *Frühzeitiger Frühling* uses a light rhythmical AABA form, *Abschied vom Walde* is in a homophonic chorale-like style.

In *Frühzeitiger Frühling*, section A features flexible, flowing motion in 3/8 time in mostly four-measure phrases, but section B changes into a 2/4 meter with lightly bouncing, short rhythmic values. A crescendo that is passed through each part and a contrast of dynamics make this piece active. Mendelssohn also uses chordal writing in *Abschied vom Walde*, along with a simple melody in E-flat Major that is repeated in all three verses.

No. 2. *Frühzeitiger Frühling*

Tage der Wonne, kommt ihr so bald?
Schenkt mir die Sonne, Hügel und Wald?
Reichlicher fliessen Bächlein zumal,
sind es die Wiesen, ist es das Tal?
Bläuliche Frische! Himmel und Höh'!
Goldene Fische wimmeln im See.
Buntes Gefieder rauschet im Hain;

Rapturous days, how early you come,
bringing the hillside, woodland and sun.
Streamlets abundant, flowing so fast,
there blooms the valley, here springs the grass.
Heavenly freshness! Blue is the sky!
Fish in the lake teem rapidly by.
Radiant plumage darts through the wood,

himmlische Lieder schallen darein.
Unter des Grünen blühender Kraft
naschen die Bienen summend am Saft.
Leise Bewegung bebt in der Luft,
reizende Regung, schläfernder Duft.
Mächtiger rühret bald sich ein Hauch,
doch er verlieret gleich sich im Strauch.
Aber zum Busen kehrt er zurück.
Helfet, ihr Musen, tragen das Glück!
Saget seit gestern wie mir geschah?
Liebliche Schwestern, Liebchen ist da!

heavenly birdsong captures the mood
Under the verdant leaves of the trees,
stealing the nectar, loud hum the bees,
Softly the zephyrs waft through the air,
rapturous movements, fragrances rare
Powerful breezes suddenly rush
losing themselves at once in the bush.
Yet in my heart they blow to me here.
Help me, O muses, fortune to bear!
Tell me what changes with the new year
Yes, dearest sisters, my love is here!

Johann Wolfgang von Goethe

No. 3. ***Abschied vom Wald***

O Täler weit, o Höhen, o schöner grüner Wald,
du meiner Lust und Wehen andächtger Aufenthalt!
Da draussen, stets betrogen, saust die geschäftge Welt,
schlag noch einmal die Bogen um mich, du grünes Zelt.

Im Walde steht geschrieben ein stilles ernstes Wort,
vom rechten Thun und Lieben und was des Menschen Hort.
Ich habe treu gelesen die Worte schlicht und Wahr,
und durch mein ganzes Wesen ward's unaussprechlich klar.

Bald werd' ich dich verlassen, fremd in die Fremde gehn,
auf bunt bewegten Gassen des Lebens Schauspiel stehn.
Und mitten in dem Leben wird deines Ernst's Gewalt,
mich Einsamen erheben, so wird mein Herz nicht alt.

O valleys wide, o heights, o beautiful green forest,
thou attentive dwelling place of my joys and sorrows!
Outside, forever deceived, rages the busy world,
embrace me for the last time with thy green ceiling.

In the forest is encarved in silent, solemn words,
about acting and loving justly and what is right for man.
I have faithfully read these simple and truthful words,
and through my full being it became unspeakably clear.

Soon, I will leave thee and become a stranger abroad,
standing on colorful alleys of Life's stage play.
In the midst of life, the force of thy sincerity,
will lift up lonesome me, thus keeping my heart from agi

Joseph Karl Benedikt Freiherr von Eichendorff

Dirait-on (Les Chansons des Roses)

Morten Lauridsen

Morten Lauridsen, composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001 and professor of composition at the University of Southern California Thornton School of Music, has become a well-known American composer whose works are performed widely. In 2007, he was the recipient of the National Medal of Arts from the president in a White House Ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." The National Medal of Arts is the highest award given to artists and arts patrons by the United States government.

Lauridsen chose the five poems for this song cycle, *Les Chansons des Roses,* from the 400 poems that German poet Rainer Maria Rilke wrote in French during the last two years of his life (1924-26). The final piece of the cycle, *Dirait-on*, was composed in 1993. Its beautiful and sensuous melody is repeated continually in this piece; however, ideas such as polyphony, echoing, and lots of *tempo rubato* give this piece its charm.

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
Se caresse, dirait-on.

Se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.

Abandon surrounded by abandon,
Tenderness touching tenderness...
It is your inner self which without ceasing
Self-caresses, one would say

This caresses in itself,
In its own limpid reflection.
Thus you fulfill the theme
of Narcissus complete.

Selections by Yun Sun's Chorale

When David Heard — Thomas Tomkins

Thomas Tomkins, "the last of the great Elizabethans," composed madrigals, anthems, and keyboard music. His choral works are extremely expressive with text painting and chromaticism.

When David Heard, Tomkins' most famous composition, is a masterpiece of expressive writing for five parts *a cappella* and is set in the key of C minor. The text is from II Samuel 18:33. This piece describes the reaction of King David on hearing that his son, Absalom, had been killed in battle. Although in C minor, there is a strong hinting at the parallel major throughout. Use of these mixed modes such as minor and major create a mood of the unrest and torment that may well be felt by a grieving father such as David. In the middle section, Tomkins uses shorter values and dotted rhythms to add a more frantic and emphatic feeling to the grief of David. After the unstable polyphony, we hear a calm and stable feeling in C major at the end.

When David heard that Absalom was slain,
He went up to his chamber over the gate,
And wept, and thus he said:
'O my son Absalom,
would God I had died for thee,
O Absalom, my son.'

II Samuel 18:33

Blazhen muzh (All-Night Vigil Op.37*)* — Sergei Rachmaninoff

Rachmaninoff, the Russian composer and pianist, was one of the last connections between 19th century romanticism and modern times. His music is valued for its lyrical quality, expressive breadth, and rich palette of colors.

The *All-Night Vigil*, an *a cappella* choral composition, was written and premiered in 1915. It consists of settings of texts taken from the Russian Orthodox All-Night Vigil ceremony. It has been praised as Rachmaninoff's finest achievement and "the greatest musical achievement of the Russian Orthodox Church." The title of the work is often translated simply as *Vespers*, which is both literally and conceptually incorrect as applied to the entire work: only the first six of its fifteen movements set texts from the Russian Orthodox canonical hour of Vespers.

Blazhen muzh, the third piece of the *All- Night Vigil*, is based on the text from Psalm 1 and is an eight-voice homophonic piece. Each verse is sung mostly by inner voices, with the Alliluya (Alleluia) refrain sung by the full choir. This piece has chant-like flow with thick harmony and an emotional melody, which are common characteristics in Rachmaninoff's music. Although there are lots of sudden key changes, the music continues smoothly.

Blazhen muzh, izhe ne ide
na sovet nechestivykh. Alliluya.
Yako vest Gospod put pravednykh,
i put nechestivykh pogibnet. Alliluya.
Rabotaite Gospodevi so strakhom
i raduitesya Emu s trepetom. Alliluya.
Blazheni vsi nadeysushchisya Nan. Alliluya.
Voskresni, Gospodi, spasi mya, Bozhe moy. Alliluya.
Gospodene est spaseniye,
i na lyudekh Tvoikh blagosloveniye Tvoye. Alliluya.
Slava Otsu, i Synu, i Svyatomu Dukhu,
i nyne i prisno i vo veki vekov. Amin.
Alliluya. Slava Tebe, Bozhe.

Blessed is the man who walks not
in the counsel of the wicked. Alleluia.
For the Lord knows the way of the righteous
but the way of the wicked will perish. Alleluia.
Serve the Lord with fear
and rejoice in him with trembling. Alleluia.
Blessed are all who take refuge in him. Alleluia.
Arise, O Lord! Save me, O my God! Alleluia.
Salvation is of the Lord;
and thy blessing is upon thy people. Alleluia.
Glory to the Father and to the Son and to the Holy Spirit,
both now and ever and unto ages of ages. Amen.
Alleluia. Glory to thee, O God.

Psalm 1:1, 6 2:11, 12 3:7, 8

Five Hebrew Love Songs

Eric Whitacre

Eric Whitacre is one of the most popular and famous modern composers. He received his M.M. in composition from the Juilliard School of Music. He has quickly become a much commissioned, published, and performed choral and symphonic composer, as well as an accomplished conductor and clinician.

His *Five Hebrew Love Songs* are poignant settings of original poetry written by Hila Plitmann, the composer's wife. The poetry depicts transient romantic images and deeper interpersonal connections between two people. About the songs, Whitacre explains:

> I asked Hila (who was born and raised in Jerusalem) to write me a few "postcards" in her native tongue, and a few days later she presented me with these exquisite and delicate Hebrew poems. I set them while we vacationed in a small skiing village in the Swiss Alps, and we performed them for the first time a week later in Speyer. Each of the songs captures a moment that Hila and I shared together. Kalá Kallá (which means "light bride") was a pun I came up with when she was first teaching me Hebrew.

This piece is accompanied by piano and violin, but it can also be performed with string quartet. In the second movement, *Kalá Kalla*, the melody and ornamentations allude to idioms of Hebrew folk music, especially when the men have the melody and later, in the women's slow moving melody. This piece contains a sensitive melody and warm, colorful harmony contrasted with the boisterous rhythm of dance. The bells at the beginning of *Éyze Shéleg* depict ringing sound from the Cathedral. At the end, the sensitive melody that was heard in the introduction can be heard again.

1.Temuná
Temuná belibí charutá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó et gufech kach otá,
Usaréch al paná'ich kach nófel.

2. Kalá kallá
Kalá kallá
Kulá shelí.
U'vekalút
Tishák hí lí!

3. Laróv
"Laróv," amár gag la'shama'im,
"Hamerchák shebeynéynu hu ad;
Ach lifnéy zman alu lechán shna'im,
Uveynéynu nishár sentiméter echád."

4. Éyze shéleg!
Éyze shéleg!
Kmo chalamót ktaním
Noflím mehashamá'im;

5. Rakút
Hu hayá malé rakút
Hi haytá kasha
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lakach otá el toch atzmó, Veheníach
Bamakóm hachí, hachí rach.

A picture
A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

Light bride
Light bride
She is all mine,
And lightly
She will kiss me!

Mostly
"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

What snow!
What snow!
Like little dreams
Falling from the sky.

Tenderness
He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
He took her into himself
And set her down
in the softest, softest place.

Selections by the Collegiate Chorale

여호와는 나의 목자시니 (Psalm 23: *The Lord is my Shepherd*) — Un-Young La

Un-young La, Korean composer and conductor, composed works in almost all genres, including secular and sacred songs, operas and symphonies. In his works, he desired to maintain the fundamental sounds of Korean music while still incorporating western style. His work is regarded as well-balanced in both Korean classical and western music.

여호와는 나의 목자시니 (The Lord is my shepherd) uses the Korean pentatonic scale of "Mi, sol, la, do, re." The scale itself is a Korean traditional scale, but the flow of the melody is from western music. This piece is divided into three sections, creating an ABA form. The first section is sung by a soprano soloist, but section B is sung by the choir. In the first section, vertical and simple motion of the accompaniment with a calm and horizontal solo line makes it more static. A continuous triple rhythm, sung by the soprano solo, is in the style of Korean traditional music. The choir's overtones combined with tremolos in the accompaniment creates a dramatic shift in the middle section. Although this section has only nine measures, there are lots of tempo and meter changes. The use of both dotted and continuous triple rhythms especially create a Korean traditional sound.

여호와는 나의 목자시니	*The Lord is my shepherd,*
내게 부족함이 없으리로다	*I shall not want.*
나로 하여금 푸른 초장에 눕게 하시며	*He maketh me to lie down in green pastures,*
잔잔한 물가로 인도 하시도다	*He leadeth me beside the still waters.*
진실로 선함과 인자하심이	*Surely goodness and mercy shall follow me,*
나의 사는 날 까지, 나를 따르리니	*all the days of my life,*
내가 여호와 전에 영원토록 거하리로다.	*I will dwell in the house of the Lord forever.*
아멘	*Amen.*
	Psalm 23: 1-2, 6

Sanctus (Missa Arirang) — Cool-Jae Huh

Missa Arirang is a Korean song composed in 2002 by Cool-Jae Huh. He graduated from the Department of Korean Music at Seoul National University, then obtained the M.M. in Korean Traditional Music Composition from the graduate school of the same University.

He is famous for works based on Korean folk tunes or traditional rhythms. *Missa Arirang*, composed in 2002, makes use of Korean folk songs created in several areas in Korea, and harmonizes the oriental and western music. The main themes are *Jindo Arirang* and *Milyang Arirang*. This piece expresses Korean folk melody and mood by using a *Buk* or *Chango*, a traditional instrument of Korea. *Missa Arirang* is not typically used in a mass service.

The *Sanctus*, the fourth movement of *Missa Arirang*, is a powerful and rhythmic movement in 6/8 meter with many meter changes. The effective use of rests in the *Hosanna* section makes this piece more lively and active. The change of rhythm and melody in a mostly homophonic texture make the piece interesting.

Sanctus, Sanctus, Sanctus	*Holy, holy, holy*
Dominus Deus Sabaoth.	*Lord God of Hosts.*
Pleni sunt coeli et terra gloria tua.	*Heaven and earth are full of your glory.*
Osanna in excelsis.	*Hosanna in the highest.*
Benedictus qui venit	*Blessed is he who comes*
in nomine Domini.	*in the name of the Lord.*
Osanna in excelsis.	*Hosanna in the highest.*

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UNIVERSITY CHORUS

featuring

Kyungouk Ko, *Student Conductor*

Student of Kent Hatteberg

and

COLLEGIATE CHORALE

featuring

Kyungouk Ko, *Student Conductor*

Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Monday Evening
November 22, 2010
8:00 P.M.

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UNIVERSITY CHORUS

Two choruses from *Elijah* — Felix Mendelssohn (1809 - 1847)

1. Help, Lord
2. Lord, bow thine ear

Ruthanne Fulton, *soprano I* Carlisle Schoner, *soprano II*
Bomi Lee, *accompanist*

O Happy Eyes (Op. 18 No. 1) — Edward Elgar (1857 - 1934)

Quick! We have but a second — Irish air, arr. Charles Villiers Stanford (1852 - 1924)

KO'S CHORALE

Motet: *Fürchte dich nicht, ich bin bei dir*, BWV 228 — J. S. Bach (1685 - 1750)

Andy Buchholz, *oboe I* Teil Buck, *oboe II*
Alexandria Langella, *English horn* Jackie Royce, *bassoon*
Selena Koo, *violin I* Rebecca Neely, *violin II*
Michael Hill, *viola* John Marietta, *cello*
Jake Siener, *double bass* Ruthanne Fulton, *harpsichord*

Super flumina Babylonis — Tomás Luis de Victoria (1548 - 1611)

Nunc dimittis — Arvo Pärt (b. 1935)

Samantha Lilly, *soprano*

COLLEGIATE CHORALE

My love dwelt in a Northern land, Op. 18 No. 3 — Edward Elgar

Verbum supernum prodiens — Damijan Močnik (b. 1967)

University Chorus
Kent Hatteberg, *director*

Soprano I
Lena S. Anderson
Emily McClanahan
Chloe Richards
Angela Roberts
I Tien Wu

Soprano II
Nicole Carlson
Patricia "Gabby" Dixon
Mary Hamilton
Bailey Haskell
Treneese Hughes
Chelsey Jackson
Emily Lobeck
Yun Sun Kim*
Hannah Parker
Anne H. Payne
Angela Stephens*
Katelyn Thompson
Karah Webster

Tenor I
Joshua Hein*
Kenneth Oeth*
William Summay

Tenor II
Nick Cain
Sam Kennedy
Christopher R. Kent*
Alex Moore
Ethan Schmidt

Alto I
Phoebe Bell
Emma Dill
Liz Gammons
Chelsey Halter
Kathleen Hoye
Se Hee Jung
Ashley Kruth
Bomi Lee*
Na-Rae Lee*
Alexandra Lewis
Sasha Wiseman

Alto II
Jennifer Baker
Ruthanne Fulton*
Talia Girton
China Huddleston
Carlisle Schoner*

Bass I
Alberto Abril
Derrick Anderson
Adelshire Virgil Clay
Craig Lambert
Kyungouk Ko*
Chris Millett
Brett Northrup
Ian Pugh

Bass II
John Aurelius
Chris Kincaid
David Taustine

**graduate student*

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Haley DeWitt
Lauren Dillman#
Samantha Lilly#
Emily Nash
Sarah Tubbesing^
Kelly Welding#
Sabrina Wellendorff
Kelli White#

Soprano II
Jessica Banet#
Lydia Cox
Virginia L. Henley#
Rachel Hobbs
Emily Howes
Jessica Kastor#
Erin Keesy+
Yun Sun Kim*
Angela Stephens*#

Tenor I
Ricky Lynn Case II
Joshua Hein*#
Ian M. Hooper
Cody Martin#
Daniel Reed

Tenor II
Robert Carlson#
Bradley Detro#
Christopher R. Kent*+#
Nick Peak
John Sida
GeoffreyWallace
Andrew Wheaton#
Trevor Zwick

Alto I
Laura Campbell#
Laura Elizabeth Davis#
Erin Heckmann#
Bomi Lee*+
Na-Rae Lee*#
Claire Mosley#
Katie A. Palmer
Holly Riggs
Emely Stratton

Alto II
Katie Allen
Sarah Barker#
Melanie Brison
Ruthanne Fulton*#
Vicky Lubbers#
Carlisle Schoner*^
Aryauna Stull#
Amber Whittaker

Bass I
Marquese Carter#
Adam Dahmer
Jon Fejes#
Josh Gray
Nicholas D. Gray#
Jacob Hein#
Kyungouk Ko*
Ethan James McCollum
Phillip Morgan
Kevin Oziminski#

Bass II
Josh Brooks
Aaron Coomer
Jay Coughlon#
Anders Davidsen#
Tyler Dippold
Thomas Eastham#
Austin Echols+#
Nick Pappe
Mason Stewart

#Member of Ko's Chorale
^assisting in Bach motet
+section leader
**graduate student*

University of Louisville
Kyungouk Ko, Graduate Conducting Recital
University Chorus and Collegiate Chorale

Monday, November 22, 2010

Texts, Translations, and Notes

Selections by the University Chorus

Two choruses from *Elijah* **Felix Mendelssohn**

1. Help, Lord
2. Lord, bow thine ear

In 1846 Felix Mendelssohn was commissioned by the directors of the Birmingham Festival to compose and conduct a new oratorio. Mendelssohn had been working on *Elijah* for some time, and the Birmingham Festival afforded him the opportunity to take the project up again. Although Mendelssohn spoke English fluently, he enlisted the help of his English friend William Bartholomew to prepare the English translation of the work for the festival. The score was completed in mid-August of 1846, just in time for Mendelssohn to conduct the premiere on August 26. *Elijah* was an instant success and quickly took its place alongside *Messiah* and *The Creation* as one of the great oratorios.

Help, Lord and *Lord, bow thine ear* are the first two choruses of *Elijah*, following the opening prophecy by Elijah that "There shall not be dew nor rain these years" and the orchestral overture. In *Help, Lord*, the chorus cries out for divine help in providing food and water. In the last part of the movement, each of the choral voices pleads for relief from the drought in a recitative-like style, leading directly into *Lord, bow thine ear*, set as a duet for soprano and alto accompanied by iterations from the chorus for the Lord to hear their petition.

Help, Lord

Help, Lord! Wilt thou quite destroy us?
The harvest now is over, the summer days are gone:
And yet no power cometh to help us!

Will then the Lord be no more God in Zion?

The deep affords no water, and the rivers are exhausted!
The suckling's tongue now cleaveth for thirst to his mouth;
The infant children ask for bread,
and there is no one breaketh it to feed them!

Lord, bow thine ear

Lord, bow thine ear to our prayer.

Zion spreadeth her hands for aid; and there is neither help nor comfort.

O Happy Eyes (Op. 18 No. 1) **Edward Elgar**

Edward Elgar is a significant composer of the late Romantic period and composed many symphonic works. However, part songs were also a crucial part of his output, especially unaccompanied choir music. *O Happy Eyes* is the first of three songs of Op. 18 and was composed in 1876 after his marriage to Alice Elgar. The text was written by his wife, which gave him a special connection to the message of love within this piece. Overall, the melody is easy to listen to which helps the listener understand the meaning of the text. Each phrase expresses the poem by rhythmic change in the words. Also, Elgar groups voice parts to help stress the text and to contrast with homophonic sections. Elgar uses chromatic changes and ritardandos to express emotion.

O happy eyes, for you will see
My love, my lady pass today;
What I may not, that may you say
And ask for answer daringly.
O happy eyes.

O happy flow'rs that touch her dress,
That touch her dress and take her smile,
O whisper to her all the while
Some words of love in idleness.
O happy flowers.

O happy airs that touch her cheek,
And lightly kiss and float away,
So carelessly as if in play,
Why take ye all the joy I seek?

O happy eyes my love to see,
Alas! alas! I may not greet
With word or touch my lady sweet;
More happy eyes, say all for me.

Quick! We have but a second

Irish air, arr. Charles Villiers Stanford

Quick! We have but a second is a short part song arranged by Charles Villiers Stanford. Poet Thomas Moore composed the original tune. The music creates a joyous, happy mood generated by the light-hearted character of the text set to 9/8 meter. The text suggests how we should enjoy our moment in our life.

Quick! We have but a second,
Fill round the cup while you may:
For Time, the churl, hath beckoned,
And we must away, away!
Grasp the pleasure that's flying
For Oh! not Orpheus' strain
Could keep sweet hours from dying
Or charm them to life again.
Then quick! We have but a second,
fill round the cup while you may,
For Time, the churl, hath beckoned,
And we must away, away!

See the glass how it flushes,
Like some young Hebe's lip,
And half meets thine, and blushes
That thou should'st delay to sip
Shame, oh shame unto thee
If e'er thou see that day
When a cup or lip shall woo thee,
And turn untouched away.
Then quick! we have but a second,
Fill round the cup while you may,
For Time, the churl, hath beckoned,
And we must away, away!

Selections by Ko's Chorale

Motet *Fürchte dich nicht, ich bin bei dir*, BWV 228 Johann Sebastian Bach

Motets played an important role at the Thomas Church in Leipzig from their inception until at least the second half of the 18th century. When W.A. Mozart visited there on his way to Berlin in 1789, he is said to have expressed his "innermost admiration" upon hearing the motets. Among them was *Fürchte dich nicht, ich bin bei dir*, BWV 228, which is probably one of his earlier works, judging by the compositional style, possibly between 1715 and 1726. It was presumably composed for a funeral or memorial celebration. The text comes from Isaiah 41:10 and 43:1, as well as from Paul Gerhardt's chorale *Warum sollt ich much denn grämen*.

Bach uses a double choir setting to make a strong textual statement and expresses composition styles by balancing homophony with contrapuntal writing. Each one of the eight parts is independent, even though their text is all the same. In classic Baroque style, Bach uses rhythmic activity and occasional passing and neighbor tones to enliven the texture. He also uses repetition of text to emphasize his meaning, with frequent changes in rhythmic patterns to keep the listener engaged.

In the middle section, Bach's use of the Chorale stresses the importance of the cantus-firmus in the soprano line while the other voices support it. It also helps to convey the importance of the text introduced in the beginning section. At the end, the texture opens from four-voices back to eight-voices, and creates an emotional ending resulting from knowing that we belong to God.

Fürchte dich nicht, ich bin bei dir; weiche nicht, denn ich bin dein Gott! Ich stärke dich, ich helfe dir auch, ich erhalte dich durch die rechte Hand meiner Gerechtigkeit.	Fear not, for I am with you; yield not, for I am your God. I strengthen you, I help you; I uphold you with the right hand of my righteousness. *(Isaiah 41:10)*
Fürchte dich nicht, denn ich habe dich erlöset; ich habe dich bei deinem Namen gerufen, du bist mein!	Fear not, for I have redeemed you; I have called you by your name, you are mine. *(Isaiah 43:1)*
Chorale Herr, mein Hirt, Brunn aller Freuden, du bist mein, ich bin dein niemand kann uns scheiden.	Lord my shepherd, source of all joys! You are mine, I am yours; nothing can part us.
Ich bin dein, weil du dein Leben und dein Blut mir zu gut den Tod gegeben.	I am yours, because You gave me your life and your blood for my sake, in Your death.
Du bist mein, weil ich dich fasse und dich nicht, o mein Licht, aus dem Herzen lasse!	You are mine, because I hold You and will never let You, O my light, leave my heart.
Laß mich hingelangen, da du mich und ich dich lieblich werd umfangen.	Let me reach the place where I shall embrace You and You will embrace me forever.
Fürchte dich nicht, du bist mein!	Fear not, for you are mine. *(Paul Gerhardt, 1653)*

Tomás Luis de Victoria

Super flumina Babylonis

Tomás Luis de Victoria is one of the most important Spanish composers of the late Renaissance period. To prepare himself for entry into priesthood, he went to Rome, where he may have studied with Palestrina. He is one of the masters of contrapuntal style and solid homophonic structure with expressive word-painting skills. The Psalm 137 text is sorrowful, but Victoria's setting, with its beautiful lines set antiphonally between the two choirs, is more optimistic. Victoria's word-painting skill is evident throughout the motet. The balance of contrapuntal and homophonic writing helps us understand the mood of Victoria's setting of the text.

Super flumina Babylonis, illic sedimus et flevimus, cum recordaremur tui, Sion.	By the streams of Babylon we sat down and we wept when we remembered you, O Zion.
In salicibus in medio ejus suspendimus organa nostra;	Among the willows on its banks we hung our harps;
quia illic interrogaverunt nos, qui captivos duxerunt nos, verba cantionum; et qui abduxerunt nos: Hymnum cantate nobis de canticis Sion.	for there they who have taken us captive asked us the words of our songs; they who had wasted us said: Sing a hymn for us from the songs of Zion.
Quomodo cantabimus canticum Domini in terra aliena?	How shall we sing the Lord's song in a strange land? Ps. 137:1-4

Nunc dimittis

Arvo Pärt

Arvo Pärt is one of the leading composers of sacred music in the 21st century. He was born in Estonia and now lives in Berlin. He studied music at the Tallinn Conservatory, where his composition teacher was Professor Heino Eller. In 1976, he turned his compositional skills from twelve-tone serial techniques to *tintinnabuli*, Latin for "little bells." His distinctive style of composition dating from 1976 has its roots in minimalism.

Nunc dimittis, based on the text from Luke 2:29-32, was composed in 2001 for the Edinburgh Festival. Here, as in many of his post-1976 works, Pärt composes music that uses small changes to create a big impact. In the beginning, there is a connection of time and timelessness expressed by using the interval of a perfect 5th in long note values between the voice parts. In the soprano and alto voices, the music gives contrasting emotions – one of purity and one of mental struggle. Those melodic lines have their influence from early music.

Pärt sets *Nunc dimittis* in C# minor, with occasional shifts to C# major at poignant moments. This simple change is crucial for his expressive way of setting an emotional change to match the text. In the last part of the work, he uses perfect intervals of 4^{ths}, 5^{ths}, and octaves to allow us to listen to the resonance and space which is combined with melodic voice.

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum,
Quod parasti ante faciem
omnium populorum,
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Lord, let thy servant now depart in peace,
O Lord, according to thy word.
For my eyes have seen thy salvation,
Which thou hast prepared
before the face of all peoples,
A light as revelation to the Gentiles,
and a glory of thy people Israel.

Luke 2:29-32

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum. Amen.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning,
is now, and ever shall be,
world without end. Amen.

Gloria Patri

Selections by the Collegiate Chorale

My love dwelt in a Northern land (Op. 18, No. 3)

Edward Elgar

My Love Dwelt in a Northern Land is the third piece of Elgar's Op. 18. Through Andrew Lang's text, he expresses the happiness of his new life as a married man. In his poem, he relates the theme of love to the beauty of nature in northern England, where the cool wind blows from the nearby ocean, leaving one with a sense of loneliness.

The simple and beautiful melodic line within this movement expresses love while being supported by the other parts. In the middle section, Elgar uses the other voices as an accompaniment, helping to intensify the melody. Throughout the music, northern England is depicted with a simple and soft melody.

My love dwelt in a Northern land.
A dim tower in a forest green
Was his and far away the sand
And gray wash of the waves were seen
The woven forest boughs between:
And through the Northern summer night
The sunset slowly died away,
And herds of strange deer, silverwhite,
Came gleaming through the forest gray,

And fled like ghosts before the day.
And oft that month we watched the moon
Wax great and white o'er wood and lawn
And wane, with waning of the June,
Till, like a brand for battle drawn,
She fell, and flamed in a wild dawn.
I know not if the forest green
Still girdles round that castle gray.
I know not if, the boughs between,
The white deer vanish ere the day:
The grass above my love is green,
His heart is colder than the clay.

Verbum supernum prodiens

Damijan Močnik

Damijan Močnik, Slovenian conductor and composer, writes choral works characterized by the beauty of a simple line based on chant. *Verbum supernum prodiens* is set in a hymn style and in AA'B form, with the text by Thomas von Aquin and an anonymous author. It features the alto in a chant-like style, which is supported by the other voices. He also uses homophony and a harmonic line that helps to express the meaning of the text and adds more variety.

Verbum supernum prodiens
a patre olim exiens
qui natus orbi subveni
cursu declivi temporis.

Ilumina nuc pectora
et tuo amore
concerma audito et praeconia
sint pulsa tandem lubrica.

Laus, honor, virtus,
gloria Dei Patri et Filio
Sancto simul paraclito
in sempiterna saecula.
Amen.

High Word of God, eternal Light
begotten of the Father's might,
who cam'st a Child, the world to aid,
as years their downward course displayed.

Our hearts enlighten from above,
and kindle with thine own true love;
that, dead to earthly things, we may
be filled with heavenly things today.

Praise to the Father and the Son,
and Holy Spirit, three in one,
and to the holy Paraclete
world without end.
Amen.

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

Ian Gregory & Joseph Murrell, *trombones*

Students of Brett Shuster

Student Recital

Tuesday Evening
November 23, 2010
7:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

PROGRAM

Suite for Unaccompanied Bass Trombone — Eric C. Culver
1. Fantasia
2. Dance of the Delicate Sorrow

Joseph Murrell, *bass trombone*

Concerto for Trombone — Ferdinand David (1810-1873)

Ian Gregory, *trombone*
Jessica Dorman, *piano*

Tetra Ergon — Donald H. White (b. 1921)
1. For Van
2. In Memory of "The Boss"

Joseph Murrell, *bass trombone*
Jessica Dorman, *piano*

INTERMISSION

Blue Bells of Scotland — Arthur Pryor (1870-1942)

Ian Gregory, *trombone*
Jessica Dorman, *piano*

Trois Pièces pour Quatour Trombones — Eugène Bozza (1905-1991)
1. Allegro
2. Moderato
3. Allegro vivo

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Holly Riggs, *piano*

Student of Dr. Krista Wallace-Boaz

Student Recital

Tuesday Evening
November 23, 2010
8:30 p.m.
Margaret Comstock Concert Hall

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We hope you enjoy the concert this evening.

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PROGRAM

Sonata in C Major, K. 159	Domenico Scarlatti (1685-1757)
Sonata in E-flat, K. 282 Adagio Menuetto I - Menuetto II Allegro	Wolfgang Amadeus Mozart (1756-1791)
Intermezzo in A minor, Op. 116	Johannes Brahms (1833-1897)
Zueignung, Op. 10, No. 1	Richard Strauss (1864-1949)
from *Circus* Clowns	Joaquín Turina (1882-1949)

Woodwind Ensemble and Clarinet Recital

December 1, 2010
7:00pm
Bird Recital Hall

Program

Divertimento — Malcolm Arnold (1921-2006)

Allegro Energico
Languido
Maestoso
Piacevole

John Aurelius, flute Caitlin Dolenc, oboe
Emily Danielson, clarinet

Arlequin — Louis Cahuzac (1880-1960)

Adrienne Roos, clarinet

Three Etudes on Themes of Gershwin — Paul Harvey (b. 1935)
I Got Rhythm

Kathryn Randall, clarinet

Monologue #3 — Erland von Koch (1910-2009)
1. Andante Sostenuto

Ellen Trammel, clarinet

Cinco Bocetos — Roberto Sierra (b. 1953)
Preludio
Cancion del campo

Alex Ravitz, clarinet

July (1995) — Michael Torke (b. 1961)

Josh Warren, soprano saxophone Leah Fowler, alto saxophone
Ryan Olexa, tenor saxophone Cambron Little, baritone saxophone

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University Classical Guitar Ensemble & Youth Performing Arts School Guitar Class

Dr. Stephen Mattingly, *director*

Thursday Evening
December 2, 2010
7:00 p.m.
Malcolm Bird Recital Hall

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PROGRAM

Adelita
Lágrima (Tear) — Francisco Tárrega (1852-1909)

Full Company

MacPherson's Lament — Trad. Scottish arr. Anderson

Agitato and Departure (2010) — Mark Anthony Cruz

Hellish Tattoo of the Heart (2010) — Olga Amelkina-Vera

UofL Guitar Ensemble

Us and Them / Eclipse	Pink Floyd arr. Mattingly
Appalachian Rain	Leo Welch (b. 1960)
Leyenda	Isaac Albéniz (1860-1909) arr. Welch
Portraits of Spain	Bill Bay

Youth Performing Arts School Guitar Class

Les quatre Points cardinaux I. Nord (mélodie Scandinave) II. Sud (Habanera) III. Est (Valse Viennoise) IV. Ouest (Ragtime)	Francis Kleynjans (b. 1951)
Shchedryk	Mykola Dmytrovych Leontovych (1877-1921)

UofL Guitar Ensemble

University Classical Guitar Ensemble

Alberto Abril
Jennifer Baker
China Huddleston
Chris Millett
Andrew Rhinehart
Parker Scinta
Katelyn Thompson

Youth Performing Arts School Guitar Class

Dalton Brow
Nora Grossman
Prov Krivoshey
Jalen Lee
Brady McAfee
Kerry McKenney
David Medeiros
Victoria Medley
Dylan Phillips
Jacob Speelman
Christopher Wheeler
Brian Rinehart
Zack Uhlenhuth
Sebrand Warren

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Piano Studio

Students of Dr. Dror Biran

Saturday Afternoon
December 4, 2010
2:00 p.m.
Malcolm Bird Recital Hall

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Thank you.

PROGRAM

Sonata No. 26, Op. 81a "Les Adieux" — Ludwig van Beethoven
II. Abwesenheit (L'Absence - The Absence)
III. Das Wiedersehen (Le Retour - The Return)

Eunsil Yun

Ballade No. 1 in D minor, Op. 10 — Johannes Brahms

Ethan McCollum

Moment Musical Op. 94, in C major — Franz Schubert

Kelsey Minarik

Mazurka Op. 27, No. 2 in A minor — Frédéric Chopin

Derrick Anderson

Sonata for Four Hands, K.381 in D major — W. A. Mozart
II. Andante

Eunsil Yun & David Taustin

SHORT INTERMISSION

Mazurka Op. 24, No. 1 — Frédéric Chopin

Nicole Carlson

Jimbo's Lullaby
from *Children's Corner* — Claude Debussy

Hannah Parker

Sonata Op. 120, in A major
III. Allegro — Franz Schubert

David Taustin

Piano Sonata No. 1
I. First Movement — Carl Vine

Jay Coughlon

Spanish Rhapsody
Feria — Maurice Ravel

Ethan McCollum & Jay Coughlon

ERIN KEESY

SOPRANO

Student of Edith Tidwell

with

David George, piano

and

Robert Acosta, clarinet

Student of Dallas Tidwell

PRESENTED BY

The University of Louisville School of Music

Sunday, December 5, 2010
Bird Recital Hall
7:00 pm

Program

Hermit Songs, Op. 29

Samuel Barber
(1910-1981)

At Saint Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet8
The Crucifixion
Sea Snatch
Promiscuity
The Monk and his Cat
The Praises of God
The Desire for Hermitage

PAUSE

"Dove Sono"
from **Le Nozze di Figaro**

Wolfgang Amadeus Mozart
(1756-1791)

Der Hirt Auf Dem Felsen, D. 965

Franz Schubert
(1797-1828)

Robert Acosta, clarinet

Notes

"Dove Sono" from **Le Nozze di Figaro**

The action of The Marriage of Figaro is a continuation of the plot of The Barber of Seville several years later, and recounts a single "day of madness" (la folle giornata) in the palace of the Count Almaviva near Seville, Spain. Rosina is now the Countess; Dr. Bartolo is seeking revenge against Figaro for thwarting his plans to marry Rosina himself; and Count Almaviva has degenerated from the romantic youth of Barber into a scheming, bullying, skirt-chasing baritone. Having gratefully given Figaro a job as head of his servant-staff, he is now persistently trying to obtain the favors of Figaro's bride-to-be, Susanna. He keeps finding excuses to delay the civil part of the wedding of his two servants, which is arranged for this very day. Figaro, Susanna, and the Countess conspire to embarrass the Count and expose his scheming. He responds by trying to legally compel Figaro to marry a woman old enough to be his mother, but it turns out at the last minute that she really is his mother. Through Figaro's and Susanna's clever manipulations, the Count's love for his Countess is finally restored.

This aria takes place in the middle of Act III. The elaborate plot has been laid by the Countess, with the aid of Susanna and Figaro, to expose her husband's infidelity. In the recitative, Countess Almaviva muses on the fact that she has even had to enlist the aid of her chamber maid in an attempt to stop the Count's flirtations. In the aria which follows, she ponders her future, and yearns for the return of her husband's affection.

Translations

"Dove Sono" from **Le Nozze di Figaro**

E Susanna non vien!
Sono ansiosa di saper
come il Conte accolse la proposta.
Alquanto ardito il progetto mi par,
E ad uno sposo si vivace e geloso!
Ma che mal c'è?
Cangiando i miei vestiti con quelli di Susanna
E suoi co'miei
al favor della notte.
Oh, cielo! a qual umil stato fatale
io son ridotta da un consorte crudel!
Che dopo avermi con un misto inaudito
d'infedeltà, di gelosia, di sdegno!
Prima amata, indi offesa, e alfin tradita,
Fammi or cercar da una mia serva aita!

Dove sono i bei momenti
Di dolcezza e di piacer?
Dove andaro i giuramenti
Di quel labbro menzogner?
Perchè mai, se in pianti e in pene
Per me tutto si cangiò,
La memoria di quel bene
Dal mio sen non trapassò?
Ah! se almen la mia costanza,
Nel languire amando ognor,
Mi portasse una speranza
Di cangiar l'ingrato cor!

-Text by Librettist Lorenzo da Ponte

Der Hirt Auf Dem Felsen, D. 965

Wenn auf dem höchsten Fels ich steh,
ins tiefe Thal herneider seh, und singe, und singe,
fern aus dem tiefen, dunkeln Thal, schwingt sich empor der Wiederhall,
der Wiederhall der Klüfte.
Je weiter meine Stimme dringt, je heller sie mir wiederklingt,
von unten, von unten.
Mein Liebchen wohnt so weit von mir, drum sehn
Ich mich so heiß nach ihr, hinüber, hinüber.

In tiefem Gram verzehr' ich mich, mir ist die Freudehin,
auf Erden mir die Hoffnung wich, ich hier so einsambin.
So sehnend klang im Wald das Lied,
so sehnend klang es durch die Nacht,
die Herzen es zum Himmel zieht mit wunderbarer Macht.

Der Frühling will kommen, der Frühling meine Freund,
nun mach ich mich fertig zum Wandern bereit.
Je weiter meine Stimme dringt, je heller sie mir widerklingt.

-Text by Wilhelm Müller

Translations

"Dove Sono" from **Le Nozze di Figaro**

And Susanna hasn't come!
I'm anxious to know
How the Count took the proposition.
The plan seems to me a little rash,
And against such a quick and jealous husband!
But what harm is there in it?
To change my clothes with Susanna's,
And hers with mine
Under cover of night.
Oh, Heaven! What a fatal comedown
I'm reduced to by a cruel husband!
Who, after he had me, an unheard-of mixture
Of infidelity, jealousy and disdain!
First loved, then insulted, and at last betrayed,
You force me to seek help from one of my maids!

Where are the lovely moments
Of sweetness and pleasure?
Where have the promises gone
That came from those lying lips?
Why, if all is changed for me
Into tears and pain,
Has the memory of that goodness
Not vanished from my breast?
Ah! if only, at least, my faithfulness,
Which still loves amidst its suffering,
Could bring me the hope
Of changing that ungrateful heart!

-Translation by Jane Bishop

The Shepherd on the Rock, D. 965

When on the highest peak I stand
And look down into the valley below, and sing, and sing,
Then from the distant vale's dark depths, the echo soars up towards me,
The echo of the chasm.
The farther my voice carries, the brighter it echoes back
From below, from far below.
My sweetheart lives so far away, that's why
I long to be with her, such longing, o such longing!

By deepest grief I am consumed, I am robbed of every joy.
Hope has left me here on earth, left me full of loneliness.
The sound of longing was heard in the wood,
The sound of longing ran through the night,
Lifting hearts up to heaven with miraculous power.

But now Spring is on its way, Spring, that gladdens my heart,
And I make myself ready to go out walking.
The farther my voice carries, the brighter it echoes back.

-Translation by EMI Classics

University of Louisville School of Music
Keyboard Area Recital

Monday, December 6, 2010
Bird Recital Hall
3:00 pm

Sonata in A Major, Op. 120 — Franz Schubert
Allegro

David Taustine
(studio of Dror Biran)

Sonata in F# Major, Op. 78 — Ludwig van Beethoven
Adagio cantabile: Allegro ma non troppo

Ian Pugh
(studio of Naomi Oliphant)

Mazurka, Op. 24 #1 — Frederic Chopin

Nicole Carlson
(studio of Dror Biran)

Ballade in G Minor, Op. 118 #3 — Johannes Brahms

Peter Bostrom
(studio of Naomi Oliphant)

Intermezzo, Op. 119 #2 — Johannes Brahms

Hannah Parker
(studio of Dror Biran)

Moment musical, Op. 79 #6 — Franz Schubert

Kelsey Minarik
(studio of Dror Biran)

Sonata, K. 311 — Wolfgang A. Mozart
Allegro con spirit

Ethan McCollum
(studio of Dror Biran)

Sonata #1 — Carl Vine
Movement I

Jay Coughlon
(studio of Dror Biran)

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

presents

University Violin Studio

Students of J. Patrick Rafferty
and
Brittany MacWilliams

Monday Evening
December 6, 2010
7:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!

WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Partita no. 3 in E Major, BWV 1006 — J. S. Bach (1685-1750)
Gigue

Elizabeth Lemmon, *violin*

Meditation — J. S. Bach & C. Gounod (1685-1750)(1818-1893)
Allegro moderato

Hannah Chalk, *violin*
Ian Pugh, *piano*

Concerto in F Major, Op. 8, no. 3 — Antonio Vivaldi (1678-1741)
"Autumn," from the Four Seasons
Allegro

Courtney Schisler, *violin*
Hae-Jin Kim, *piano*

Allegro in G Major — Hector Fiocco (1703-1741)

James Stinnett, *violin*
Drew Foley, *piano*

Concerto no. 1 in A minor, BWV 1041 — J. S. Bach
Allegro moderato

Alex Moore, *violin*
Jay Coughlon, *piano*

Concerto no. 1 in A minor, BWV 1041 — J. S. Bach
Allegro

Jacob Head, *violin*
Adrienne Fontenot, *piano*

Concerto no. 2 in E Major, BWV 1042 — J. S. Bach
Allegro

Blair Joseph, *violin*
Hae-Jin Kim, *piano*

Rondo in C Major, K. 373 — W. A. Mozart (1756-1791)

Catherine Tyree, *violin*
Ian Pugh, *piano*

Allegro Brillante, Op. 19 — Willem Ten Have (1830-1924)

Courtney Morrison, *violin*
Ian Pugh, *piano*

Sonata no. 6 in G Major, K. 11 — W. A. Mozart (1756-1791)
Allegro con spirito

Rebekah Markoski, *violin*
Hae-Jin Kim, *piano*

PAUSE

Concerto in F Major, Op. 8, no. 3 — Antonio Vivaldi
"Autumn," from the Four Seasons
Allegro

Brittney Washam, *violin*
Ian Pugh, *piano*

Partita in E Major, BWV 1006 — J. S. Bach
Gigue

Mary Grace Reed, *violin*

Sonata no. 1 in G minor, BWV 1001 — J. S. Bach
Siciliano

Gabrielle Boguslaw, *violin*

Sonata no. 1 in D Major, Op. 12, no. 1 — Ludwig van Beethoven (1770-1827)
Allegro con brio

Steven Kinnamon, *violin*
Ian Pugh, *piano*

Concerto no. 2 in D Minor, Op. 22 — Henryk Wieniawski (1835-1880)
Allegro moderato

Marina Konishi Comfort, *violin*
Hae-Jin Kim, *piano*

Concerto no. 2 in D Minor, Op. 22 — Henryk Wieniawski
Allegro con fuoco-Allegro moderato a la Zingara

Michael Lambert, *violin*
Adrienne Fontenot, *piano*

Sonata no. 2 in A minor, BWV 1003 — J. S. Bach
Andante

Selena Koo, *violin*

Concerto in G minor, Op. 23 — Max Bruch (1838-1920)
Finale: Allergro energico

Rebecca Neely, *violin*
Adrienne Fontenot, *piano*

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University of Louisville Bands and the School of Music

present

Scott County High School Symphonic Winds

Georgetown, Kentucky

Tom Brawner, *conductor*
Marilyn Harris, Lindsay Brawner King and Greg Stepp, *assistant conductors*
Vincent DiMartino, *trumpet soloist*

Midwest International Band and Orchestra Clinic Preview Concert

PROGRAM

The Nutcracker Fantasy	Tchaikovsky/Yo Goto
Praises	Jared Spears
The Old Red Mill	Brant Karrick
Don't You See?	Donald Grantham
Concertpiece	James Curnow
Vincent DiMartino, trumpet	
Waltz No. 2	Dmitri Shostakovich/Curnow
The Klaxon	Henry Fillmore
The Bansai Tree	Julie Giroux
Symphony in D Minor	Cesar Franck/Brawner
III. *Finale*	

Tuesday Evening
December 7th, 2010
7:00 p.m.
Margaret Comstock Concert Hall

Scott County High School
Symphonic Winds

FLUTE
Andie McElroy
Shaina Cook
Sonya Greenwell
Brittany McGlamery
Katie Tharpe
Chanteliese Griskell
Ashley Hewitt
Sarah Mukherjee
Casey Duncan
Brooke Williamson

OBOE
Holly Ubellacker
Christyn Miller
Katharine Lotz

BASSOON
Jonathan Barrett
Michelle Wehrly
Kayla Ritchie

CLARINET
Ryan Tharpe
Kayla Morris
Laura Combs
Nathaniel Richey
Kayla Floyd
Kalena Roark
Denise Dobios
Abigail Harris
Kelsey Brown
Maggie Allen
Sarah Miller
Haley Andes
Amanda Wright, Bass
Summer Houston, Bass

SAX
Rachel Misheff
Bailey Ubellacker
Caroline Rohlfing
Travis Fightmaster
Austin Rutland

TRUMPET
Jared Davis
Beau Cobb
Nathan Hunt
Heather Middleton
Natalie Hewlett
Shelby Napier
Sara Sims
Jesse Biddle
Casey Tackett

HORN
Kara Ward
Andrew Osborne
Morgan Watkins
Miki Sawaoka

TROMBONE
Ben Southworth
Lindsey Pack
Abigail Norris
Spring Miles
Zack Anderson
Nisch Khatiwada
Molli Vickers, Bass
Layton Sharp, Bass
Ryon Bean, Bass

BARITONE
Ben Bauer
Akira Ijuin

TUBA
Kyle Bezold
Chelby Rainwater
Cody Robinson

PERCUSSION
Philip Knight
Jeremy Sitzlar
Chandler Pierce
Palmer Ward
Ian Dozer
Richard Hughes
Chloe Golding